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ENGLISH

COMPOSITION

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A Progressive Course in English

LITERATURE COMPOSITION

BY

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Boys' High School, Brooklyn, N.Y.



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PREFACE

IN this volume an attempt has been made to bring into close natural relations elementary work in literature and composition. The primary principles of rhetoric have been developed inductively, and applied immediately to the work in literature and composition. As in the other books of this series, as much opportunity as possible has been given to the pupil for the cultivation of his powers of self-discovery and self-expression.

It has also been the aim of the writer to make this, in reality, a progressive course in English. Not only does the subject-matter proceed from the simple to the complex in the order of the subjects treated; but in the treatment of the various subjects, the advancement goes forward a single step at a time. Fundamental elements are treated first in every case, suggestive helps being given until such time as the pupil should be able to do without them. This makes it possible for the teacher to omit any chapter or to take any chapter in an order different from that of the book, if he so desires.

Acknowledgments are due to Messrs. Fairly, Fisher, and Raiman, of the Boys' High School, and

to Mr. Frederic C. Bowers, for valuable assistance in the preparation of some of the exercises in this book.

CHARLES M. STEBBINS.

Boys' High School, Brooklyn, N.Y.,
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CHAPTER I

ORAL COMPOSITION

1. The Nature of Composition.—Composition is the putting together of a number of parts in such a manner that they make a whole. The builder composes when he gathers various materials together and constructs a house; the printer composes when he arranges type for making the printed page. In our compositions in English, we deal with language; and we compose whenever we give expression to a thought, either in speaking or in writing. The composition, therefore, may consist of a sentence, a paragraph, or a series of paragraphs.

2. Oral Composition.—All our speech is oral composition whether it be but a simple sentence or an elaborate address. Most people are called upon to express themselves orally much oftener than in writing. Since this is true and since those to whom we speak have no written record of what we say to them, it is necessary that we express ourselves clearly, that we make ourselves thoroughly understood. People are continually making errors because of failure to understand what they are told. The aim of our work in

oral composition is both to learn to express ourselves effectively in speaking, and to acquire such a knowledge of language that we can understand properly what others say.

3. Study I: Colloquial English. — Spoken English differs in some respects from written English. To discover some of the characteristics of ordinary speech, examine carefully the following extract from *A Tale of Two Cities*: —

Jerry took the letter, made his bow, informed his son, in passing, of his destination, and went his way.

The jail was a vile place, where dire diseases were bred, that came into courts with the prisoners, and sometimes rushed straight from the dock at my lord chief justice himself, and pulled him off the bench. It had more than once happened, that the judge in the black cap pronounced his own doom as certainly as the prisoner's, and even died before him.

Making his way through the tainted crowd, dispersed up and down this hideous scene of action, with the skill of a man accustomed to make his way quietly, the messenger found out the door he sought, and handed in his letter through a trap in it.

After some delay and demur, the door grudgingly turned on its hinges a very little way, and allowed Mr. Jerry Cruncher to squeeze himself into court.

"What's on?" he asked, in a whisper, of the man he found himself next to.

"Nothing yet."

"What's coming on?"

"The treason case."

"The quartering one, eh?"

"Ah!" returned the man, with a relish; "he'll be drawn on a hurdle to be half hanged, and then he'll be taken down and sliced before his own face, and then his inside will be taken out and burned while he looks on, and then his head will be chopped off, and he'll be cut in quarters. That's the sentence."

"If he's found guilty, you mean to say?" Jerry added, by way of proviso.

"Oh, they'll find him guilty," said the other. "Don't you be afraid of that."

Questions.

1. What differences do you observe in the nature of the sentences in the narrative portion of the foregoing excerpt and the sentences in the conversational portion?

2. What differences do you find with respect to words? Which portion of the selection has more short words? More simple, common words?

3. What contractions do you find in the conversational portion? Do you find any contractions in the other portion?

4. Which portion is more dignified? Tell why.

4. **Colloquial English.** — We have already seen that spoken English differs somewhat from literary English. The latter is more formal, ordinarily, than the former. Our sentences in written composition are likely to be longer than those of conversation, and are generally more clearly connected. Many of the words that we use in writing are long, and seldom find a place in ordinary speech. On the other hand, we use in speaking, words, phrases, and contractions, which would be out of place in written discourse. These expressions peculiar to conversation are called *colloquialisms*.

EXERCISE A

5. Change the following statements into the words actually spoken by the various persons: —

1. Ellen said that she could not marry Fitz-James, because she loved another.

2. Priscilla asked John Alden why he did not speak for himself.

3. When he was asked why he was so late, he said that he had forgotten his drawing book and had to go back for it.

4. He said to Roderick Dhu, that the rock should fly from its firm base as soon as he would.

5. I heard him say that he certainly would never try that again.

6. Mary said she was quite sure she should not be allowed to go.

7. The dog looked up into his master's face as if to say that he was ready to follow him wherever he went.

8. The teacher said to the class that it was a disgraceful recitation, and that she did not understand why they supposed that she would accept such work.

9. He was asked if he had any defense to make.

10. John asked his father if he might use the money in his bank to buy a football.

11. The girls were talking over their plans for Christmas when I heard Maud say that she did not care for Christmas trees any more, because they were childish.

12. He promised to sell all that he had and give the money to the poor.

13. I heard him ask what they meant by spending two days on a job that should have been done in one.

14. He said for the Light Brigade to charge for the guns.

15. He cried for them to make way for liberty.

16. John Hancock said to the other signers of the Declaration of Independence, that if they did not all hang together they would hang separately.

EXERCISE B

6. In following out the suggestions given below, try to use good colloquial English, without striving after any effect, except to make yourself perfectly understood.

1. Reproduce in your own words the conversation that took place between Ellen and Fitz-James at their first meeting.

2. Reproduce the conversation that took place between Pris-

cilla and John Alden, when John wooed Priscilla for Miles Standish.

3. Reproduce the conversation that took place between Rip Van Winkle and his neighbors when Rip returned to the inn after his long sleep.

4. Your mother has sent you to the grocer to return eggs because they are not fresh. The grocer, however, maintains that they are strictly fresh. You refuse to take them home again. Report your conversation with the grocer.

5. You have just made a bargain with a friend, exchanging a bicycle and two dollars for a small printing press. Reproduce the conversation.

6. You were going out for a day in the country and invited a friend to go with you. He desired much to go, but was compelled to stay at home because his father needed him. Report the conversation between you upon the subject.

7. **The First Essential: Good English.** — If we are to make ourselves clear to others, it is absolutely necessary that we use good English. By good English we mean the choice of the proper words to convey our thought, and the correct use of those words in the sentence. One of the tendencies of our conversation is toward carelessness, and we must be continually on our guard against the misuse of words, against vulgarisms, and against odd or peculiar expressions.

EXERCISE A

8. In the blank spaces below (a) insert the proper expressions, and (b) explain why the expressions inserted are correct; and the remaining ones, incorrect.

1. May I.....your book (loan, borrow)?
2. He looks.....he.....ill (like, as if) (was, were).
3. Henry.....in Brooklyn five years (has been, is).

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4. They expected to receive an.....to the wedding, but were.....(invitation, invite) (fooled, disappointed).
5. John borrowed a pencil.....me, and now says hereturn it (of, off) (ain't going to, won't).
6. I believe he is.....to succeed (likely, liable).
7. I found.....all of them unfit for use (most, almost).
8. Henry and his brother have just gone.....the garden (into, in).
9. Do you wish me to.....this book to Henry (bring, take)?
10. It.....at all probable that I shall need it (isn't, ain't).
11. I.....it would not be right for me to go (guess, fear).
12. We.....seen the man for.....a year (hain't, haven't) (more'n, more than).
13. I am fifty cents.....(ahead, to the good).
14. There were.....people at the concert last night (lots of, many).
15. I.....this is correct (reckon, think).
16. That was.....I could go (all the far, as far as).
17. I am.....sorry that I cannot help you (awfully, very).
18. He asked for.....to go through the factory, but was(a permit, permission) (refused, denied).
19. They had a long.....on the subject (confab, discussion).

EXERCISE B

9. Words that are very often confused are *sit* and *set*. Insert the proper forms of these words in the following blank spaces: —

1. He is.....in the armchair.
2. They have just.....down to the table.
3. They.....him before the king.
4. They have.....two hundred pepper plants.
5. The men all.....down at once.
6. Will you.....by the window?
7. They had been.....there the day before.

8. My bantam hen has.....on her nest for three days.
9. A little bird is.....on the sunflower.
10. Does the wind.....in that quarter?
11. He has.....out for a long tramp through the woods.
12. Why have you.....idle all this while?
13. The dog.....upon his haunches and looked into the face of the man.....on the bench.
14. Mary had.....the table and was now.....down to rest.
15.this where it will be safe.
16. He has not been able to.....up for more than a month.
17. They had.....their minds on his going with them, and would not.....out till he came.
18. He.....down in the coronation chair and had to pay a forfeit.
19. Henry.....dreaming the livelong day.
20. The winter had already.....in.

EXERCISE C

10. *Lie* and *lay* are likewise very often confused. Insert the proper form of these words in the blank spaces below: —

1. His farm.....along the south side of the river.
2. Will you.....this away carefully?
3. He.....up considerable money this year.
4. The traps had.....in the cellar and were rusty.
5. The knife had been.....where no one could find it.
6. They are.....a board walk.
7. He is very fond of.....in bed in the morning.
8. Where have they....., that they are so dirty?
9. All the blame was.....on John.
10. I.....down here to-night; but where to-morrow?
11. The castle alone in the landscape.....like an outpost of winter.

12. Rover.....under the table.
13. Then Heaven tries the earth if it be in tune
And over it softly her warm ear.....
14. If you are tired.....down awhile.
15. She.....the book on the table and then.....down
for a nap.
16. You will find them.....on the work bench.
17. They are.....plans for a trip to the woods.
18. Let him.....in the sun.
19. The *Belle Marie* is.....at anchor.
20. Harry has.....too long in the open air.

EXERCISE D

11. There are many other words that are frequently misused, one word being confused with another. Insert the proper words in the following: —

1. Friends, Romans, countrymen,.....me your ears (loan, lend).
2. If you cannot.....me this book, I shall have to go elsewhere and.....one (lend, borrow, loan).
3. At present the banks will not.....any money (lend, borrow, loan).
4.this note to your father, and.....me a reply immediately (bring, take).
5. When will you.....me to the theater (bring, take)?
6. No one can.....you to do that (learn, teach).
7. I shall never.....you this lesson (teach, learn).
8. I do not want to be.....that (teach, learn).
9. What did Brutus.....when Cassius.....what he had done (say, tell, speak)?
10. We.....to him and.....him he was wrong (say, tell, speak).
11. Must you always.....something foolish when you(say, tell, speak)?

12. You need not have.....that to him (said, told, spoken).

13. Can-I.....a pen from you (lend, borrow, loan)?

14. He.....me many things, but I have.....much more from experience (taught, learned).

15. He.....that Herbert.....him, his brother.....at the meeting (said, spoke, told).

16. He.....good news and they.....him to the king (took, brought).

17. He was.....home in a critical condition (brought, taken).

18.him these things properly and he will succeed (learn, teach).

12. The Second Essential: Good Grammar. — We make many grammatical errors in speaking, because we have not trained ourselves properly. Since we cannot ask ourselves, every time we speak, whether we are using the correct form, we must become so familiar with proper grammatical forms that we use them naturally. The most common errors of this kind have to do with: —

- I. The cases of nouns and pronouns.
- II. The agreement of subject and predicate.
- III. The agreement of pronoun and antecedent.

EXERCISE A

13. We often fail to use the possessive case before a participial noun. In complete sentences tell whether or not the possessive case should be used in the blank spaces below and give the reason in each instance.

1. I do not approve of.....going (John, John's).
2. There is no excuse for.....making so much noise (them, their).

3. I can see.....coming yonder up the hill (them, their).
4. Everybody had faith in.....doing as he had promised (George, George's).
5. I saw.....assisting an old beggar across the street (him, his).
6. Upon.....coming nearer, the whole assemblage broke into applause (him, his).
7. They relied upon.....succeeding in expelling the intruders (him, his).
8. The strangers inquired particularly about.....withdrawing from the service (John, John's).
9. No dependence can be placed upon.....being able to return (Mary's, Mary).
10. We last beheld.....standing on the rear platform of the train (his, him).
11. His friends naturally did not approve of.....doing such things (him, his).
12. As for your.....coming, it is perfectly satisfactory (friend, friend's).
13. The fellow was surprised at Mr.....acting so queerly (Smith, Smith's).
14. He did not know of.....having served the state in such a capacity-(Lowell, Lowell's).
15. I did not think of.....making such a mistake (Helen, Helen's).

EXERCISE B

14. In complete sentences explain which form of the pronoun should be used in each of the blank spaces below; thus: "*Me* should be used in the first sentence because it is in the objective case, object of the preposition *for*."

1. It is a question for him and.....to decide (I, me).
2.did mother say was coming to dinner (whom, who)?

3. It is.....(he, him).
4. He can do this much better than.....(she, her).
5.have you seen doing that (who, whom)?
6. How did you know it was.....(we, us)?
7. You and.....can go on ahead (she, her).
8. If you were.....what would you do (me, I)?
9. I am sure it was.....I saw (they, them)
(who, whom).
10. Here is a man.....I think has done such work (who, whom).
11. He believes me more capable than.....(he, him).
12.will you go with (who, whom)?
13. Between you and.....I don't like it (I, me).
14.do you believe able to do so (who, whom)?
15. I wish I were.....(he, him).
16.are you going to visit (who, whom)?
17. She was going with Mary and.....(I, me).
18. She as well as.....refuses to come (he, him).
19. Tell.....you prefer (who, whom).
20.and.....will come later (he, him) (I, me).

EXERCISE C

15. In the sentences given below, make subject and predicate agree by using the proper number of the verb:—

1. Every aisle and platform.....crowded to the utmost (was, were).
2. Either George or James.....wrong (was, were).
3. Every one of the fellows.....the same story (tells, tell).
4. Mary, as well as Jenny,.....to school (goes, go).
5. You or he.....to blame for the accident (is, are).
6. Which of them.....to go with us (is, are)?
7. A friend of the sailors whom we saw yesterday at the barracks.....to go with us (is, are).

8. Every man in the company.....to have peculiar accomplishments (seem, seems).

9. Neither man nor woman, boy nor girl,a natural appearance (have, has).

10. A stay of several years abroad.....not lessened his love for his native land (has, have).

11. The clatter of feet on the pavements below.....him early (awaken, awakens).

12. Not a word of his twenty speeches.....to us (remain, remains).

13. Every citizen of the two towns.....a strong interest in these affairs (take, takes).

14. Not one of the boys.....there (were, was).

EXERCISE D

16. In complete sentences explain which form of the pronoun should be inserted in the blanks below; thus: "*His* should be used in the first sentence, because its antecedent, *everybody*, is singular in number."

1. Has everybody finished.....work (his, their)?

2. Any man who does his best, is likely to succeed inenterprises (his, their).

3. Each of the members of the crew received.....share of the prize money (their, his).

4. Let us each of us do.....duty (his, our).

5. Every woman and girl in the audience jumped to.....feet (her, their).

6. If there is any one who knows the contrary, let.....speak (him, them).

7. Not one of the persons made good.....escape (his, their).

8. The nation expects every man to do.....duty (their, his).

9. There are few men who can do as.....might wish (he, they).

10. There is scarcely a man in town enjoying all..... rights (their, his).

11. Let all of us, man, woman, and child, do.....best (our, their, his).

12. No man can afford to fail in.....duties as a citizen (their, his).

13. Every plant and every animal produces after..... kind (their, its).

14. The crew lost.....way on.....return to the ship (its, his, their).

15. Let every mother's son of us yell at the top of..... voice (his, our, their).

17. The Third Essential: Good Pronunciation. -- Our faults in pronunciation are due sometimes to carelessness and sometimes to ignorance. In any case bad pronunciation is considered a mark of illiteracy and should, therefore, be overcome. There are several kinds of faults: —

I. Imperfect enunciation, which includes:—

1. Improper slurring of syllables.
2. Slighting of consonant sounds.
3. Dropping of final consonants.
4. Lack of clearness or distinctness of sound.

II. Improper accent.

III. The wrong quality of vowel sounds.

EXERCISE A

18. The words in the lists given below are in common use and are commonly mispronounced by many people. Consult the dictionary whenever you find it necessary. Pronounce each list distinctly and deliberately several times.

1. *What syllable is often omitted in the pronunciation of the following words?*

arsenic	different	humorous	poetry
boisterous	discovery	interest	positively
corporal	favorite	laboratory	principal
delivery	generally	memory	similar
diamond	history	mystery	voyage

2. *What letters are often dropped through carelessness, in pronouncing the following words?*

almost	crept	eating	walking
frost	district	reading	breathing
lost	kept	singing	playing
slept	insect	speaking	saying
wept	swept	writing	running

3. *What letter or syllable is sometimes carelessly inserted in, or added to, the following?*

across	draw	drowned	overalls
attack	law	elm	idea
saw	flaw	girl	data

4. *What letters that should be silent are often wrongly sounded in the following?*

corps	hasten	subtle	cocoa
every	often	toward	salmon
falcon	soften	almond	glisten

5. *Improper accents are often given to the following words:—*

abject	gondola	idea	theater
biography	grimace	Iowa	traverse
condolence	impious	jocose	advice
envelope	impotent	lapel	address
financier	inquiry	ordeal	advance

6. *Improper vowel sounds are often given to the following:—*

again	data	hearth	reptile
against	deaf	homely	roil
agile	err	hostile	status
bade	gratis	italic	strata
broom	heard	Italian	vizor

19. **The Fourth Essential: Clearness.** — We may use good English and correct grammar, and may pronounce properly, and yet may fail to make ourselves understood. This failure may be due to the improper choice of words, to improper arrangement of words in the sentence, or to the fact that we have said too little or too much. We have probably failed to make the central ideas prominent.

EXERCISE A

20. The misplacing of a single word in a sentence often obscures the thought by making it possible for us to understand it in two ways. This fault is called *ambiguity*. Point out the errors in the sentences below, and reconstruct so that the ideas will be expressed clearly.

1. Harry cannot do one of his examples.
2. The prisoner left Chillon old and gray.
3. Ellen went to Stirling Castle searching for her father, weighed down with sorrow.
4. He watched the figure writhe along dumfounded.
5. We may get away through the fields with caution.
6. He saw a man lying flat upon his face to his astonishment.
7. He ran gaspingly on till he met his friend, half suffocating and half carrying the girl.
8. When he had finished his meal, the Indian turned to him and silently led the way out.

9. Old Ferrier was placed upon the horse with the money-bags.

10. There stood a solitary sentinel on a rock showing out dark and plain against the sky.

11. In every direction the great snow-capped peaks hemmed them in, peeping over one another's shoulders to the far horizon.

12. He retraced his steps to where he had dropped the food with a grim, white face.

13. They led several expeditions to kill their enemy without success.

14. I could hear a dull humming in the silence of the room, which proceeded from an unknown source.

15. There was a vague darkness against the ice which gradually took the shape of a man.

EXERCISE B

21. Tell where the expressions in parentheses belong in the sentences below, and give reasons for your choice of position:—

1. Friar Tuck found Isaac of York (as he was rummaging the wine cellar).

2. He refused to do what he was told (point blank).

3. Gareth said to Lynette, "Lead, and I follow!" (when he had overthrown Sir Kay).

4. I felt somewhat disturbed at this threat of the fellow's (I confess).

5. No one would tolerate it for a minute (who had any sense of justice).

6. The case was referred to the State Board of Health by order of the court (for final decision).

7. We will not delay our departure (under any circumstances).

8. I proposed to Haw to wait one day longer (as we sat around the fire).

9. We left our troubles behind us, and emerged into the channel of a brook (at last).

10. No eye had ever looked upon the waste (but mine).

11. I have hunted for gold all through the Black Hills (many a time).

12. We had never before passed over such execrable ground (except on foot).

13. We pitched our tent at half a mile's distance (among the trees; for the sake of quiet).

14. An old woman brought us a bowl of venison (with true Indian hospitality).

EXERCISE C

22. Another very common cause of lack of clearness is the connecting by *and* of ideas which are not of equal importance. In the sentences below cut out the *and*, and make one clause subordinate to the other.

1. The men fought and every one was killed.
2. One day I was walking and came upon a goldfinch with the tip of its wing broken.
3. Defarge came in and Madame took to her knitting again.
4. He went out into the night and it was raining hard.
5. Sunset came and the scene assumed a new aspect, and the horses were driven in.
6. They were maddened by cold and hunger and fell upon each other's flesh.
7. I rode with more rapidity than caution and lost sight of the trail.
8. It is very late and I can't go forward.
9. He would now be exposed to great hardships, and he had no protection.
10. Several days went by, and the Prince remained our guest.
11. The trapper had been absent several days, and had brought back his whole family with him.
12. Her brother was a "medicine man" and was equally gaunt and sinewy with herself.
13. He was gorgeous as a champion, and rode round and round the circle of lodges.

14. He had a curious kind of instinct or sagacity, and it sometimes led him right when better heads were at a loss.

15. I found the broad, dusty paths of the elk, and they filed away over the mountain side.

EXERCISE D

23. In a very few words explain as clearly as possible what each of the following things is:—

- | | |
|--------------------|----------------|
| 1. A hammer. | 6. A dime. |
| 2. A saw. | 7. A hemlock. |
| 3. A violet. | 8. A bicycle. |
| 4. A cloak. | 9. A sexton. |
| 5. A weather-cock. | 10. A mansion. |

24. **The Fifth Essential: Vividness.**—If we wish to hold the attention of those to whom we are talking, our conversation must have life, or vividness. The language we use must be chosen, then, not simply with a view to clearness, but also with a view to making our ideas as lifelike as possible. Some words have no life at all; others call up at once a whole living picture. We must become able to use these vivid words whenever we need them.

EXERCISE A

25. Which words would you insert in the blank spaces below? In a single sentence explain why one word of each pair is more vivid than the other.

1. The lightnings.....across the sky (passed, flashed).
2. Gareth.....at the flood (looked, stared).
3. The old man.....down the street (walked, tottered).
4. The children.....up the hill (went, clambered).

5. The waves have.....the sand back half a league (moved, edged).
6. The moon.....on Monan's rill (shone, danced).
7. The smoke.....slowly from a hundred chimneys (rises, curls up).
8. Just as he was, he.....into the river (jumped, plunged).
9. An automobile.....past us like the wind (went, shot).
10. At that moment a file of soldiers.....and.....a shower of lead into their very faces (got up, sprang up) (sent, poured).
11. The caravan.....slowly across the plain (moves, toils).
12. "Kill him!".....Jaques Three, who had just come up (said, croaked).
13. Enormous crowds.....out to meet us (came, swarmed).
14. The wind used to.....down the glen, and.....among the fir trees (blow, sweep) (whistle, blow, sigh).
15. The sailor.....forward and.....him by the wrist (came, ran, rushed) (took, seized, gripped).
16. Moonbeams.....through the trees (shine, glitter).
17. A wild torrent.....out of the ravine below (flowed, gushed).
18. He.....the cold meat and bread (ate, consumed, devoured).
19. At that instant, the handcuffs....., the links....., and Sherlock Holmes.....to his feet (sounded, clicked) (rang, jangled) (rose, sprang, jumped).
20. He was.....back into the room (brought, pulled, dragged).

EXERCISE B

26. Find vivid words to insert in place of the italicized words in the sentences below:—

1. We were aroused by the *sound* of an approaching train.
2. *Bending* beneath an enormous burden, the old man *passed* slowly up the street.
3. The boy *came* into the room, uttering a *sound* of terror.

4. Three weeks *had passed* since they had departed.
5. I *got out of* my hammock and *asked* what was the matter.
6. He *looked at* my blazing eyes and then *left* in terror.
7. She *moved* still farther away, keeping all the while her *angry* eyes *fixed* upon him.
8. His dark eyes *were bright*, and his outstretched hands *shook* with emotion.
9. He *sat* there like a big toad.
10. The light *came* in at a big oriel window.
11. The women *talked* heedlessly on, while he *walked angrily* up and down.
12. He *took out* a pistol and fired.
13. An idea *entered* my head that I could *take up* the thing and get away.
14. We *ran* homeward at top speed.
15. Suddenly *seeing* the picture, he *took* it down in a rage.

27. **The Sixth Essential: Variety.**—Much charm may be given to our conversation by means of variety in the choice of words. English is rich in synonyms, words which have slightly different shades of meaning. We can, therefore, usually avoid the undesirable repetition of the same word, time after time, in a series of sentences.

EXERCISE A

28. Find good synonyms for the italicized words in the following sentences:—

1. What winds *conveyed* this hurry to the *grizzled* mender of roads, no one could tell.
2. All these *trivial* incidents belonged to the routine of life, and the *return* of day.
3. All the people of the village stood about in a *depressed* manner, but *showed* no other *emotion* than *grim* curiosity.

4. Her father may not have *observed* the *symptoms*, but they were *assuredly* not *thrown away* upon Jefferson.

5. They were able to *convince* the castaways that their *appearance* was a *delusion*.

6. They advanced *rapidly* and *noiselessly*, with the *confidence* and *dexterity* of *practical* scouts.

7. The man *staggered* to his feet, and looked down upon the *desolate* plain.

8. His face *assumed* an *expression* of *incredulity* as he *gazed* at the *spectacle*.

9. The *unemotional* Indians, *journeying* in with their skins, *relaxed* their *accustomed* indifference as they *marveled* at the beauty of the *pale-faced* maiden.

10. *Creeping on all fours*, like a dog, he *thrusts* his head in at the opening of the tent.

11. The gap *terminated* in a *rocky* gateway, *leading* into a *rough* passage between two mountains.

12. *Single-handed* and with his *limited* knowledge of the mountains, he knew that he was *powerless*.

13. Ferrier *crept* into the hall, and listened *intently*: there was a *pause for a few moments*; and then the *low sound* was repeated.

14. As the object *emerged* from the *gloom*, I saw that it was a *great* canoe, *crammed* with men, and *propelled* by at least twenty paddles.

15. He stood *grumbling* to himself, and looking *askance* at his enemy, till he saw a *favorable opportunity* to take his revenge.

EXERCISE B

29. Insert in the blank spaces below synonyms of the italicized words:—

1. She tried to *console* her distressed sister, although she needed to be.....herself.

2. We had *waited* several days already, and determined tono longer.

3. At last they *arrived* at the camp, which they had expected to.....several days before.
4. The sun *shone* all day upon the prairie; upon men and beasts it.....with pitiless heat.
5. Raymond and I went *gathering* nuts; and when we hadall we could, we started off.
6. He *looked* long at me; then, turning,.....my brother.
7. We *moved on* to the copse, and from there.....to the stream.
8. *Elated* by our success, and.....by the absence of Indians, we joyfully pitched camp.
9. I *hurried* at once to *help* him: later my friend.....up and.....him, too.
10. After *making a sign* to me, and.....to his men, he pushed off.
11. He *dislikes* his fellow-men; and probably they.....him.
12. Although she is not *rich* herself, she has many.....relatives.
13. He *moved* across the room, and.....through the doorway.
14. I *rowed* a mile or two out, and then.....for the shore.
15. *Hurrying* down the street, I.....up the steps of the house indicated.
16. They sat long in *silence*, but suddenly thewas broken by a shriek.

EXERCISE C

30. Study carefully the following conversation adapted from *A Tale of Two Cities*, and insert in the blank spaces expressions from the list below:—

Mr. Lorry turned his head as they entered, and showed the surprise with which he saw a stranger.

"Miss Pross's brother, sir,".....Sydney. "Mr. Barsad."

"Barsad?"the old gentleman, "Barsad? I have an association with that name — and with the face."

"I told you you had a remarkable face, Mr. Barsad," Carton, coolly. "Pray sit down."

"Mr. Barsad has been recognized by Miss Pross as the affectionate brother you have heard of," Sydney....., "and has acknowledged the relationship. I pass to worse news. Darnay has been arrested again."

Struck with consternation, the old gentleman exclaimed, "What do you tell me! I left him safe and free within these two hours, and am about to return to him!"

"Arrested for all that," he..... "When was it done, Mr. Barsad?"

"Just now, if at all,"Barsad, sullenly.

"Mr. Barsad is the best authority possible, sir," said Sydney. "And I have it from Mr. Barsad's communication to a friend and brother-sheep over a bottle of wine, that the arrest has taken place. He left the messengers at the gate, and saw them admitted by the porter. There is no earthly doubt that he is retaken. Now, I trust that the name and influence of Doctor Manette may stand him in as good stead to-morrow — you said he would be before the tribunal to-morrow, Mr. Barsad?—"

"Yes; I believe so,"the latter

"— In as good stead to-morrow as to-day. But it may not be so. I own to you I am shaken, Mr. Lorry, by Doctor Manette's not having had the power to prevent his arrest."

"He may not have known of it beforehand,"Mr. Lorry.

"But that very circumstance would be alarming, when we remember how identified he is with his son-in-law."

"That's true," Mr. Lorry acknowledged, with his troubled hand at his chin, and his troubled eyes on Carton.

"In short,"Sydney, "this is a desperate time, when desperate games are played for desperate stakes."

1. continued

2. insisted

3. went on

4. answered

5. repeated

6. explained

7. remarked

8. returned

9. suggested

10. observed

EXERCISE D

31. In following the suggestions given below be careful to secure variety in the use of expressions like *said, continued, went on, replied, answered*, and the like.

1. Reproduce in your own words the conversation that took place between James Fitz-James and Blanche of Devan (*Lady of the Lake*, Canto IV).

2. Reproduce the conversation that took place between Roderick Dhu and Fitz-James on their way to Coil-an-Togle Ford.

3. Reproduce in your own natural language the conversation between Shylock and Antonio when the latter agrees to sign the bond for three thousand ducats.

4. Report in direct discourse some interesting conversation that you have read recently in any story.

5. Report in direct discourse some interesting conversation which you have recently heard, or in which you have taken part.

6. Narrate an interesting incident or anecdote in which conversation is prominent.

7. Reproduce one of Æsop's fables in which there is considerable conversation.

CHAPTER II

THE SENTENCE: ITS GRAMMATICAL STRUCTURE

32. The Nature of the Sentence. — We ordinarily think of the sentence as a group of words expressing a complete thought. If we examine carefully a sentence of some length, we shall find that this group of words may be divided into several smaller groups, which have a grammatical interdependence. This grammatical relationship, however, is purely technical. There is another relationship, that which exists between the different ideas, or thoughts, expressed by the various groups of which the sentence is made up. Then, too, we shall find that most sentences are related with other sentences, expressed or understood. A third relationship consists in the arrangement of these various groups in the sentence. We know that often a phrase or a clause may occupy any one of several positions in the sentence, that the subject may come before the verb or may be thrown after it. This has to do with the form of expression of the thought, and is called the rhetorical relationship. Rhetorical structure, we shall see later, is concerned not only with the individual sentence, but also with the relationship between sentences.

For the sake of convenience we may summarize these various relationships as follows: —

- I. The grammatical relationship concerns,
 - A. The individual sentence.
- II. The thought relationship concerns,
 - A. The individual sentence.
 - B. Other related sentences.
- III. The rhetorical relationship concerns,
 - A. The individual sentence.
 - B. Other related sentences.

33. Grammatical Structure of the Sentence. — If we stop to think, we shall see that the thought in the sentence is the important thing. We speak not for the sake of the grammar or of the rhetoric, but for the purpose of communicating our ideas to others. It therefore follows, that grammar and rhetoric are to be aids simply, in expressing our thoughts. Grammar furnishes people a uniform method of putting language together in the sentence; and a knowledge of it will help us express our thoughts correctly. The grammar should always be subordinate to the thought. Consequently, when we wish to express a simple idea, the grammatical structure is simple, and we call the sentence a simple sentence. In a similar manner, when the idea is complex, we make a complex sentence; and, when we put more than one complete thought into a sentence, we call it a compound sentence.

34. Study I: the Simple Sentence. — To find out what elements a simple sentence may contain, examine carefully the following: —

- 1. James succeeded.
- 2. One night on the Potomac, a party of us unwittingly made our camp near a bee tree.

3. The waves rise and fall.
4. Men and women all applauded.
5. Men and women shouted and wept.

Questions.

1. Of what does the simplest sentence consist?
2. What besides simple subject and simple predicate may a simple sentence contain?
3. How many subjects may a simple sentence contain? How many verbs?
4. May a simple sentence have more than one subject and at the same time more than one verb?
5. When there are two subjects and two verbs, must both verbs serve as predicates of both subjects?
6. What special value do you think the simple sentence possesses?

35. The Simple Sentence. — A simple sentence is a group of words that contains one and only one statement. This form of sentence, however, may contain more than one subject, more than one verb, or both. There may also be word or phrase modifiers, such as adjectives, adverbs, phrases of various kinds, and expressions in apposition. The chief value of the simple sentence lies in the fact that by its directness it centers attention on a single thought.

EXERCISE A

36. We sometimes use clauses where simple adjectives, phrases, or appositional expressions would do better. Change the dependent clauses so as to make simple sentences of the following: —

1. On the ground floor is a large hall, which opens upon an alley.
2. When spring is here, you can see the bees seeking the pussy willows.
3. Some are never at ease when they are in the presence of a superior.
4. John, who is a brother of Henry, will assist you with your burden.
5. A magazine makes a good Christmas gift, which will be new twelve times a year.
6. A schoolroom which is well ventilated is usually healthy.
7. A boy who is fat cannot run fast.
8. The little which he did might easily be forgotten.
9. I found him with the organist, where they were seated apart, discoursing on high doctrinal subjects.
10. Men once undertook to build a tower which should reach up to heaven.
11. A maiden, whom you may know by the name of Annabel Lee, lived in a kingdom by the sea.
12. The sexton was a meek man, who had a bowing, lowly habit.

EXERCISE B

37. Sometimes we destroy the entire value of the simple sentence by putting into other sentences what should be simply a modifier. The simple sentence should be condensed. Condense each of the following groups of sentences into a simple sentence: —

1. The life of birds is beset with dangers. It is beset with mishaps. These are of many kinds.
2. We took a walk of a couple of miles. It was a refreshing walk. We came to the desired point. It was in the woods.
3. A teacher asked a question. He was a wise teacher. It was an important question. He asked it of the best scholar in the class. The best scholar was a girl.

4. A man borrowed an ax. He was a farmer. The ax was sharp. He wanted to cut some wood. The wood was for the kitchen fire.

5. The schoolhouse sits on a hill. It is painted white. It has many windows. The hill is high.

6. John was jealous of Richard. Richard was his older brother. He was king of England. John was a prince.

7. An archer shot an arrow at the mark. He was dressed in green. His arrow was a yard long. The mark was a willow twig.

8. Washington was the father of his country. He crossed a river. It was the Delaware. He crossed in the winter.

9. Washington is the capital of the United States. It is named for George Washington. It is situated in the District of Columbia.

10. The boy was late. He was late at school. He is a small boy. He has freckles and red hair.

EXERCISE C

38. State what you consider to be the most important idea you can think of in connection with each of the subjects given below. Make simple sentences containing phrases, appositive expressions, or both.

1. Greater New York.

9. My Favorite Novel.

2. Longfellow.

10. The Civil War.

3. A Storm at Sea.

11. The Battle of Yorktown.

4. The Panama Canal.

12. Sherman's March to the Sea.

5. The Honeybee.

13. The School Library.

6. The Coming of Spring.

14. The Philippines.

7. The First Snowfall.

15. Autumn in the Country.

8. The Study of English.

16. Athletic Sports.

39. Study II: Prepositional Phrases. — Examine carefully the phrases in the following sentences, to find out the chief uses they serve: —

1. The general is a man *of great ability*.
2. He was appointed *to the position*.
3. He performed the operation *with great dexterity*.
4. A spirit descended from *on high*.
5. *Out of sight* is *out of mind*.

Questions.

1. What is the office performed by the italicized phrase in the first sentence, that of adjective or adverb?
2. Which two phrases are used as complements?
3. Which phrase serves as a noun?
4. Which phrase serves as an adverb?
5. Which function of the phrase do you consider most important? The purpose of which phrases is to limit or make more definite the meaning of other words?

40. The Value of the Phrase. — The prepositional phrase is of great importance as a sentence element. It may serve the purpose of several parts of speech, — the noun, the adverb, the adjective, and the preposition; and may also perform the same office as clauses. It is used to describe objects or actions, to restrict or limit ideas, thus rendering them more definite, and to give additional information. Thus, the prepositional phrase aids in securing definiteness, directness, and variety.

EXERCISE

41. Insert appropriate phrases in the blanks below, and explain the use of each phrase supplied:—

1.he carried his plans through successfully.
2. The place resounded.....
3. Ichabod's thoughts often strayed.....
4. He brought about the happy result.....

5. The dress worn.....was.....
6. He returned home.....
7. The coat was.....
8. They beat down the barricade.....
9. There was an alarm of fire.....
10. The old clock stood.....
11. The desk.....is.....
12. The postman comes.....
13. A letter.....arrived.....
14. The choir.....sang.....
15. Franklin, the inventor....., was born.....
16.came the army, with the leader.....
17. Why were you late.....this morning?
18. The quarterback.....ran.....
19. Your mark.....may be found.....
20. The sun was shining....., the rain fell.....

42. Study III: the Complex Sentence. — To find out the nature of the complex sentence examine carefully the following: —

1. Avoiding the larger rooms, which were dark, Monsieur went up the staircase to a door in the corridor.
2. The wineshop keeper rolled his eyes about until they rested upon an elderly gentleman, who was seated in a corner.
3. When your neighbor has apples and you have none, you are no longer a boy.
4. It was expected that he would return in about two weeks.
5. What you say is undoubtedly true.
6. This is what I found out.

Questions.

1. What element not found in the simple sentence does each of the foregoing sentences contain?
2. What does the relative clause in the first sentence modify? What is its function then?
3. Which clauses perform the function of nouns?

4. Which clauses perform the function of adverbs?
5. In what respects is a dependent clause like a simple sentence? How does it differ from a simple sentence?
6. Which of the foregoing sentences can be converted into simple sentences by making clauses into adjectives, adverbs, or phrases?
7. What advantage has the complex sentence over the simple? Which is more direct? more condensed? more complete? more detailed? more accurate?

43. The Complex Sentence. — The particular feature of the complex sentence is that it contains one independent clause and at least one dependent clause. Such a sentence shows the true relation between the ideas expressed. A dependent clause when introduced by the proper connective indicates in what way the thought it contains is related to the thought of some part of the main clause. The chief function of the complex sentence, therefore, is to point out what is principal and what is subordinate. In many cases proper relationships can be expressed in no other way. It is the sentence of definite relationships.

EXERCISE

44. By changing phrases and appositive expressions to dependent clauses, make more definite the relationships in the following sentences: —

1. Mr. Carton, having sat looking at the ceiling, did not change his position at the occurrence.
2. He was startled by the arrival of another man, the crowd making way for him.
3. We use electricity for lighting, it being much cleaner than gas.

4. His words just now uttered are only too true.
5. Born in stormy times, William Penn walked amid troubled waters all his life.
6. In an age of unbridled wickedness, he never wronged his conscience.
7. Living in New York, a man must be on his guard.
8. The disease of the Lady Madeline, a gradual wasting away of the person, had long baffled the skill of her physicians.
9. These are ties binding us like hooks of steel.
10. To see a nation born, was the privilege of those present in Independence Hall, July 4, 1776.
11. This monument, proclaiming the greatness of the battle fought here, shall stand forever.
12. The flag, still fluttering on its staff, proclaimed that the fort still held out.
13. The rags degrading her beauty were cast aside.
14. The Cuban War, waged for a down-trodden people, was successful.

45. Study IV: Dependent Clauses. — Examine carefully the sentences below to find out the various uses or functions of dependent clauses:—

1. The novel which you gave me is excellent.
2. I do not believe what he said.
3. There is no excuse for what you have done.
4. I shall not go if it rains.
5. Will you wait until I come?
6. The reason why he insisted on coming is this.
7. Had he come, I could have helped him.

Questions.

1. Which clauses fill the office of nouns? What positions in the sentence do these clauses fill?
2. Which clauses perform the function of adjectives? What kinds of adjective clauses do you find?
3. Which clauses take the place of adverbs?

46. Dependent Clauses. — A dependent clause may fill the office of a noun, of an adjective, or of an adverb. All of these uses of the dependent clause are important. The noun clause allows us to make statements about ideas for which we have no name, ideas which no single word could express with so much definiteness. The adjective clause performs the same general function as an ordinary adjective, or an adjective phrase; but, because it may take modifiers, it has the power to qualify or to limit much more completely and accurately. So the adverbial clause can present a more comprehensive idea than an adverb can. When we wish to express the cause, manner, purpose, result, condition, time, or place of an action, the clause may often be the only means of expressing just what we wish to say. Another great value of the clause modifier lies in the variety and flexibility it gives to the sentence.

EXERCISE

47. Complete the sentences given below and explain the office of each clause added:—

1. I am sorry that.....
2. When....., Washington found the army in a wretched condition.
3. Ellen pushed out away from the shore when.....
4. It was Lincoln who.....
5. We go coasting in winter when.....
6. Children are much the same to-day as.....
7. We cannot disregard the teaching of the civilized world, that.....
8. I am always sad when.....
9. Geography is the science which.....
10. We go to high school after.....

11. The house which.....may be seen from a long distance.
12. A man who.....is always respected.
13. He called out, "When....."
14. After....., he took his departure.
15. As soon as....., he threw a snowball.
16. The accident happened as.....
17. A boy who.....will excel in his studies.
18. The question is "When.....?"
19. I will meet you when.....
20. As sure as.....truth will prevail.
21. Before.....the battle will be fought.
22. A man who.....will be punished.
23. It is true that.....
24. To all that.....we add this also.
25. He who.....must live uprightly.

48. Study V: the Compound Sentence.—To find out the characteristics of the compound sentence, study carefully the following examples:—

1. The sun shines out, and the earth is glad.
2. I love the spring: everything is so fresh and beautiful.
3. He threw out a coin for the valet to pick up, and all the heads craned forward that all the eyes might look down as it fell.
4. I intended to return before dusk; but unforeseen incidents delayed me.
5. I may go to-night or I may decide to remain another week.

Questions.

1. How many complete statements must a compound sentence contain?
2. What must be the relative importance of these two statements?
3. Explain the thought relationship between the coördinate clauses in the foregoing sentences. In which sentences is one thought added to a similar thought? In which are statements made by way of explanation? In which is an alternative statement made?

49. The Compound Sentence. — A compound sentence is a sentence that consists of two or more coördinate statements, which may or may not be joined by conjunctions. The chief use of this sentence, therefore, is to indicate that two or more statements are of equal importance. Any principal clause may be modified by a subordinate clause, so that the compound sentence will be composed of a simple sentence and a complex sentence. The use of many dependent clauses, however, in a single sentence will lead to confusion of thought and lack of unity. It would be better to make more sentences.

EXERCISE A

50. Many sentences are made complex that should be compound. Change the following into compound sentences, and explain why the compound form is better: —

1. That he was correct he knew.
2. As I am a citizen, I am proud of it.
3. If knowledge comes, wisdom lingers.
4. While all the rivers run into the sea, the sea is not full.
5. Because it has rained, the air is damp.
6. After the tide rises it falls.
7. God made the country while man made the town.
8. After it snowed the walks were slippery.
9. Washington was the father of his country, while Lincoln was its preserver.
10. As our country slopes toward the south, the Mississippi flows in that direction.
11. Because winter lingers in the lap of spring, the birds are late in arriving.
12. The quality of mercy is not strained, as it droppeth like the gentle rain from heaven.
13. The sun rules the day, while the moon rules the night.

14. As the bells were ringing for church, a robin sang in the tree top.
15. Because the soil is sandy, Cape Cod is not fertile.
16. Since the sun has set, darkness settles over the town.
17. After the father had lived to see something of the son's success, he soon died.
18. Art has not done this, because it is nature's work.

EXERCISE B

51. It is very often true that sentences are made compound when they should be complex. Express the proper relationships between the ideas in the following sentences by making one idea in each subordinate:—

1. The day may be fair, and we shall begin our journey.
2. The moon is without life; that is well known.
3. Many birds return every spring to their old haunts; I am convinced of it.
4. I felt so sure of my whereabouts, and passed the bend in the river without noticing it.
5. The robber procured a light and then proceeded to examine the purse.
6. She loved me; that I never doubted.
7. They were greatly disappointed; they found only an empty box.
8. The summons was emphatic, and there was a considerable degree of bustle instantly in the castle.
9. They had appointed a day; it was the fifteenth of the month.
10. At the end of the apartment was a large fire grate; over the top of it were stretched some iron bars.
11. The church is easy of access and it is on a prominent corner.
12. The blotter was not at hand, and I waited for my ink to dry.
13. You loaned me a book, and this is it.

14. Thanksgiving day seems to transform the commonplace, and it reminds us that all good gifts are from above.

15. We'll make the world a better place yet, and we are able to do so.

52. Summary. — For convenience let us summarize the ideas of this chapter.

I. The simple sentence.

A. Its elements.

1. Subject, simple or compound.
2. Verb predicate, simple or compound.
3. Complements.
4. Modifiers.
 - a. Adjectives.
 - b. Adverbs.
 - c. Phrases.
 - d. Appositional expressions.

B. Its uses.

1. To fix attention on a single thought.
2. To give directness and simplicity.

II. The complex sentence.

A. Its particular elements.

1. The noun clause.
2. The adjective clause.
3. The adverb clause.

B. Its uses.

1. To express definite relationships between principal and dependent ideas.
2. To furnish exact details.

III. The compound sentence.

A. No additional elements.

B. Its uses.

1. To express definite relationships between coördinate ideas.
2. To express as one ideas that are closely related in thought.

CHAPTER III

THE SENTENCE: ITS RHETORICAL STRUCTURE

53. Rhetorical Structure of the Sentence. — We have seen that a knowledge of grammar helps us express our thoughts in correct language. A knowledge of certain laws of rhetoric will assist us, in expressing ourselves, to give greater clearness or emphasis to our thoughts; and only as it assists us to express our ideas better or to understand better the thoughts of others, is rhetoric of value to us. It has no value in itself; it is simply a means to an end. Our study of the rhetorical structure of the sentence will include the kinds of sentences, and unity, coherence, and emphasis.

54. Study I: Kinds of Sentences. — Examine carefully the following sentences to find out the characteristics of the various forms of sentences looked at from a rhetorical point of view: —

1. The honeybee goes forth from the hive in spring like the dove from Noah's ark, and it is not till after many days that she brings back the olive leaf, which in this case is a pellet of golden pollen upon each hip.

2. The evening meal of Cedric the Saxon stood ready on a long oaken table, formed of planks rough-hewn from the forest, having received no polish.

3. The first spring wild flowers, whose shy faces among the dry leaves and rocks are so welcome, yield no honey.

4. Honey from the maple, a tree so clean and wholesome, and full of such virtues every way, would be something to put one's tongue to.
5. Knowledge comes, but wisdom lingers.
6. To err is human; to forgive, divine.

Questions.

1. At what points within the first two sentences might the end come?
2. How do sentences three and four differ from one and two with respect to the possible places for ending?
3. Which kind of sentence seems more easy, more natural? Which makes us direct our attention to an idea not expressed till the end?
4. Which kind of sentence will allow of greater accuracy of detail? Which may be made more emphatic?
5. How many parts are there in the last two sentences? How many ideas?
6. Are the ideas presented in each of the last two sentences similar or unlike?
7. Which sentences would you call loose in structure? periodic in structure? balanced in structure?

55. The Loose Sentence. — The loose sentence is a statement or a question that may be brought to a close, with complete grammatical structure, at one or more points before the end is reached. It is the simple, straightforward, and natural method of expressing our thoughts. The writer makes his principal statement first and then defines, limits, or explains it, as suits his purpose. Our attention is attracted to no particular part; and the result is, that we consider the entire thought, instead of a part of it. Like the complex sentence, the loose sentence is the sentence of definite, well-defined relationships.

EXERCISE

56. Sometimes sentences are made periodic, and are thereby given a strained effect, when the loose structure would be more natural. By moving the italicized parts, give loose structure to the following sentences: —

1. That morning, heaving to and fro, with frequent gleams of light above the billowy heads where steel blades shone in the sun, *St. Antoine had been a vast dusky mass of scarecrows.*

2. On the village where the fountain fell, and where the mender of roads went forth daily to hammer out stones on the highway, *there was a change.*

3. While a slight scream was heard from some of the ladies and a confused whisper among the gentlemen, *the party huddled closer together.*

4. One day, about forty rods from the house, near a hole in a steep side hill, *the dog discovered a woodchuck.*

5. Keeping far in the rear of the old man until they were concealed by a bend in the road, *the bandits quietly moved forward.*

6. And now, at last, after weary years of privation and danger, *the soldiers returned.*

7. All the old silver cans and tankards, the silver buckles and broken spoons, *they threw into the melting pot.*

8. The colonists were determined that, except by their own representatives, *they would not be taxed.*

9. All that afternoon, while the children were pursuing their sports far off or near at hand, *grandfather had been sitting in his old armchair.*

10. With its rough floor, small windows, and stained walls, *it is a dingy little room.*

11. From the beginning, there was in the colonists *a stern, warlike spirit.*

12. Great horse pistols, too, which would go off with a bang like a cannon, *were found.*

13. At a certain store window a pretty display of gingerbread

men and horses, picture books and ballads, pins, needles, and brass thimbles *appeared*.

14. When I came within a pace of her, and was looking here and there, *the mother bird sprang up*.

15. While the new lessons were being given out, and the teacher was explaining them, the pupils paid to the visitor *no attention*.

16. When the peddler strained his eyes to see through the twilight, he could just make out, ahead of him, *a horseman*.

17. The barbarians having tremendous heads, flat noses, and broad shoulders, and thick, ugly arms, *were in appearance extremely ugly*.

18. While all went merrily, and nobody dreamed of danger, *the mighty vessel glided on its way*.

57. The Periodic Sentence. — A periodic sentence is a sentence or question in which some idea essential to completeness of thought is suspended, or kept, till the end. The part thus reserved for the close may be the subject, the verb, or the complement. The value of this kind of sentence is that it holds the attention by arousing our interest in the idea to which we are looking forward. All the essential details and explanations are presented first, and we pause at last on the important element. This sentence is a little less natural than the loose, but it possesses greater force. We may call it the sentence of special emphasis.

EXERCISE

58. Lay stress on important elements in the following sentences by making them periodic: —

1. The little man seemed fascinated by the figure on the heap of stones, as he plied his dusty labor, and the hail clouds, rolling away, revealed bright bars and streaks of sky.

2. There sprang up to stimulate him the thought that there was no disgrace in the fate he must meet, and that numbers went the same way wrongfully.

3. The people muttered their indignation, while the soldiers marched steadily onward through the street.

4. The muskrat built his home carefully because he expected a long, cold winter.

5. He was the perfect picture of the disappointed man, gray-headed, hollow-eyed; pale-cheeked, and lean-bodied.

6. Roger Williams gave the chair to Mrs. Anne Hutchinson when he was banished and was compelled to flee into the woods.

7. The king declared void the old charter of Massachusetts, which the people regarded as a holy thing, and as the foundation of all their liberties.

8. The remains of the army were preserved by the skill of George Washington, when the English general had fallen mortally wounded.

9. A brave warrior in France was once named Martel, or the Hammer, because he beat down his enemies and subdued them.

10. A selfish old knight lived in Germany, once, in a handsome palace.

11. The king showed great cruelty after he had reigned a few years and had gained more power.

12. The doctor's four guests snatched up their glasses while the bubbles were yet sparkling on the brim.

13. The general drew his sword, with a dark flash of wrath upon his brow.

14. A huge covered wagon appeared upon the dusty road a few rods from the foot of the hill.

15. One morning the bird returned with building material, after she had previously alighted above me and surveyed the place.

16. The children all stared at the newcomer as he entered the room and made his way to the teacher's desk.

17. He wore a three-cornered hat, according to a fashion which was becoming old even then.

18. The inventor did his great work about three hundred years ago, when Elizabeth was queen.

59. The Balanced Sentence. — The balanced sentence is made up of two members, similar or directly opposite in form. The two parts may or may not be opposites in meaning. Often, however, they are antithetical in meaning as well as in structure. The balanced sentence is usually short and pointed. The whole idea presented is made emphatic by the structure. It is the sentence of strong rhetorical effect.

EXERCISE

60. Make balanced sentences by completing the following: —

1. What is one man's food is.....
2. The one received his reward in gold; the other,
3. A soft answer....., but grievous words.....
4. Books furnish us with....., but experience,
with.....
5. Mercy....., justice.....
6. Winter....., summer.....
7. Youth....., age.....
8. The soldier....., the statesman.....
9. Shakspeare....., Napoleon.....
10. The rich....., the poor.....
11. History....., romance.....
12. The country....., the town.....
13. Play....., work.....
14. The palace....., the cottage.....
15. Morning....., evening.....

61. Study II: Unity. — Study carefully the following sentences to distinguish between the good ones and the bad ones, and to find out what makes some of them good, and some of them bad:—

1. After this common experience we went quickly on our journey; and, a couple of hours before sundown, reached the lake.

2. We had a common experience, and went quickly on our journey, and, a couple of hours before sundown, reached the lake.

3. Joy appeared in the countenances of his ancient domestics, and I observed it with pleasure.

4. I observed with pleasure the joy that appeared in the countenances of his ancient domestics.

5. Seated in a corner of a cell was an old man whose hair hung down around his neck in little curls, and his shirt was wide open at the throat.

6. Chaucer was a handsome man, and died at the age of sixty.

7. The acquitted man then thanked the attorney, who was a stout red-faced man, who looked more like a storekeeper than a lawyer.

Questions.

1. Which of the first two sentences is better? Why?

2. How many central ideas are there in the first? How many do there appear to be in the second sentence? What is the cause of this?

3. Which of the second two sentences is better? Why?

4. How many principal ideas in sentence three? In sentence four? How many should there be in each? What makes the difference between the two sentences?

5. How many ideas in sentence five? Which idea does not seem to belong at all to the central thought?

6. Is there any connection in thought between the two ideas presented in sentence six? Should the two ideas form separate sentences?

7. What seems to be tacked on to the last sentence? Try making two sentences of it, ending the first with *attorney*. Begin the second with *The latter* in place of *who*. What is the effect?

62. Unity in the Sentence. — In order to be unified a sentence should contain only one *central* idea. It may contain more than one idea; but one of those ideas must be central and all the rest subordinate to it. This

may seem to exclude the compound sentence. It does not, however, condemn good compound sentences. Two coördinate ideas may be so closely related that they cannot well be separated. In such a case, the relationship between them may be the central thought. We shall find that a great many compound sentences, the parts of which are connected by *and*, do lack unity. Sometimes ideas which properly may go into one sentence, appear not to pertain to a single central thought, because the proper relation between them is not shown, one not being made subordinate to the other. Sometimes, too, an idea is "tacked on" by means of a supplementary clause, after the sentence is complete. The three most common causes of lack of unity in the sentence are:—

- I. Too many ideas.
- II. Improper subordination of ideas.
- III. Supplementary, or tagging relative, clauses.

EXERCISE A

63. Most of the sentences below contain too many ideas; break each up into sentences that are perfectly unified:—

Example. He was an odd mixture of small shrewdness and simple credulity, and his appetite for the marvelous was extraordinary.

This should constitute two sentences as follows:—

- (a) He was an odd mixture of small shrewdness and simple credulity.
- (b) His appetite for the marvelous was extraordinary.

1. As soon as my enemy's head was down, I started and ran, and somewhat out of breath, and shaky, I reached my faithful rifle.

2. Enraged at my duplicity the bear was now coming on with blood in his eye, and I could hear him crashing through the brush after me.

3. Peter broke down more of the wall and laid open a small cupboard, and his companion hunted around eagerly for hidden treasure.

4. The patriots dared the soldiers to fire, and the captain waved his sword and uttered a command which could not be heard amid the uproar.

5. At one end of the room was a great fireplace and this was at a time when there was wood enough to keep people warm without digging for coal.

6. The old warrior found himself defeated, weakened, and deserted; and he surrendered himself to his conqueror.

7. He loved study and reading of almost every kind, which is a desirable thing in a boy, as every one will acknowledge.

8. Peter the Great became ruler when seventeen years old, and he planned many reforms for his people.

9. The natives dress in loose flowing robes, and they have very strange ideas of right and wrong.

10. He kept at his post in the pilot house in spite of the fire, which in the end destroyed the boat, which belonged to his father.

11. Wolfe was eager to fight for Québec, and led his army up an extremely dangerous path to the field of battle.

12. Martin Luther determined to go to the trial in spite of the danger, and on the way he planted an elm tree.

13. They offered to give him much gold if he would open the gate of the fortress, which had been built in the Middle Ages, but had been kept in good condition.

14. The queen pleaded for the lives of six citizens of Calais, and the citizens kneeled before the king with halters around their necks.

15. The traveler's camp was pitched in a small opening, surrounded by a luxuriant undergrowth of bushes, and the carcass of a deer hung from a tree.

16. He persuaded them to pull down their miserable hovels and erect snug little cottages in their place, which improved the section much.

EXERCISE B

64. By making some part of each subordinate to the rest, give unity to sentences below.

Example. Tennyson was a lover of old stories and traditions, and this is shown in his *Idylls of the King*.

* This sentence should read: —

That Tennyson was a lover of old stories and traditions is shown in his *Idylls of the King*.

1. Gluck had had his head out of the window long by this time, and he began to feel that it was really unpleasantly cold.

2. The King of the Golden River had hardly made his extraordinary exit and Hans and Schwartz came roaring into the house.

3. Poor little Gluck found that Hans did not come back, and was terribly frightened, and went and told Schwartz all that had happened.

4. The uproar of the mob was now heard near by, and it struck the old man with dread.

5. The men are no longer friends, but they still treat each other with politeness.

6. Old Ester's favorites were the children and she was never stern toward them.

7. The sun was almost down, and the street of the little village was still alive with business and bustle.

8. They plied their tools and at the same time carried on a brisk conversation.

9. The workman was a native of England and he spoke with a foreign accent.

10. A new king reigned and he was idle and was called *Nothing*.

11. He made a strong iron-bound box and it was just large enough to hold a man in a crouching position.

12. They fought for three years and then the city surrendered.

13. The call for volunteers was issued and seventy-five thousand responded.

14. The train was speeding toward the city and the travelers were talking eagerly about their plans.

EXERCISE C

65. The sentences given below lack unity because a clause has been added, which has nothing to do with the central thought of the sentence. Put that additional or supplementary idea into a new sentence.

Example. This is the most attractive characteristic of the man, who is always interesting, and whom it is well worth your while to meet.

This might be corrected in two ways: —

This is the most attractive characteristic of the man. He is always interesting, and it is well worth your while to meet him.

or

This is the most attractive characteristic of a man who is always interesting. It is well worth your while to meet him.

1. Henry's brother, who had a wart on the end of his nose, played on the football team.

2. It was a heavy mass of building with two stone sweeps of staircase meeting in a stone terrace before the principal door, which I now beheld for the first time.

3. As soon as we had come ashore, we were hurried into a

carriage, and were driven home, where we arrived just in time for dinner, which mother had ready for us.

4. The houses are made of mud and branches of trees, which grow very high here.

5. The boats are often made of the skins of wild animals, which are hunted with bows and arrows.

6. A friend brought Johnson a pair of shoes and placed them at his door, which Johnson slammed angrily when he saw the gift.

7. Of the outdoor sports he much preferred skating, coasting, and mountain climbing, which he first tried in the Alps.

8. Among Scott's novels are *Ivanhoe*, *Kenilworth*, which tells about Queen Elizabeth, *Woodstock*, and *Redgauntlet*.

9. The knight-errant used to wander about clad in armor with lance, which was made of wood, in hand, and with a good sword by his side.

10. In Rome men were trained to fight each other for the amusement of the people at the gladiatorial shows, which were held very often.

11. There were about twenty men seated round a fire roasting a sheep from our flock, which was the best in the vicinity.

12. The rightful sovereign was released from his dungeon, where he had passed many unhappy hours, and once more placed upon the throne.

13. During the bombardment of the town the boys were in and out of the house continually, although their mother was worried about them and wanted them to stay in.

14. The cold affected the poet, who was already a man of note, so that he staggered to his room, which was in a solitary and quiet part of the house.

15. He traveled for a long time in that mysterious land called Abyssinia, where the mountains are very high.

66. The Comma Sentence. — Careless or ignorant writers often string together a series of statements separated only by commas. This is not only a violation of the principle of unity, but also of the most ele-

mentary laws of sentence structure. If such ideas are closely enough related to go into one sentence, they should be connected by proper conjunctions or separated by semicolons or colons. If they are not very closely related in thought, they should form separate sentences.

EXERCISE

67. Correct the sentences below, either by inserting proper conjunctions and marks of punctuation, or by making more sentences:—

EXAMPLES

Incorrect. He stopped to wait, I went on.

Correct. He stopped to wait; I went on.

Correct. He stopped to wait, but I went on.

Incorrect. I will not go, it is too cold.

Correct. I will not go, for it is too cold.

Correct. I will not go; it is too cold.

Incorrect. The people closed round the child, the marquis took out his purse, threw a coin into the crowd, his carriage then drove on.

Correct. The people closed round the child. The marquis took out his purse and threw a coin into the crowd. His carriage then drove on.

1. The bear is a worse feeder than a pig, whenever he disturbs a maple sugar camp in spring, he always upsets everything.
2. I was unable to go, my mother was ill.
3. The bear was coming on, I tried to think what I should do, I could recall nothing.

4. As soon as a breach was made the scaling ladders were fixed, knight and squire mounted them.

5. All was now bustle and activity, the mother wrapped her children up as warmly as she could, Pierre collected some articles of food.

6. The mother sank exhausted on the snow, her little girl clung to her knees.

7. Houses were wrecked, burned, destroyed, furniture was broken and scattered everywhere.

8. The crippled veteran walked along very well, though he cannot limp even a short distance without crutches.

9. With the setting sun, the last day of mirth had passed from Merry Mount, the ring of gay masquers was disordered and broken.

10. He was encouraged by his own success, he therefore kept on fighting.

11. England was not then governed by one king only, it was divided into districts, each district had its own ruler.

12. There was the frame, the portrait was gone, it had been eaten by the rats.

13. A flight of arrows whizzed about our ears as soon as we saw the savages, thanks to the speed at which we were going, we escaped.

14. King Louis did not care to fight just for the sake of fighting, when he did go to war he encountered all its dangers.

15. The lion stood erect and turned its face in our direction, no sooner did he see us than he gave utterance to a savage roar.

16. This is good news indeed, the class won the prize for spelling.

17. The ferryboat will be off directly, in three minutes you will be on the other side of the river.

68. Study III: Coherence. — Some of the following sentences do not show the proper relationships between certain parts. In other words, their meaning is not clear; they are incoherent. Endeavor to find out the causes of this lack of clearness, or coherence.

1. Over the heavy fireplace, standing by a white horse and in armor, was the portrait of a warrior.

2. Over the heavy fireplace was the portrait of a warrior, standing by a white horse and in armor.

3. All the time quite a different character sat upon the deck which was a lad very poor and thin.

4. All this time quite a different character, a lad very poor and thin, sat upon the deck.

5. One day while walking up the street, my attention was drawn to a singular sight.

6. One day, as I was walking up the street, my attention was drawn to a singular sight.

7. Shakspeare was born of an illiterate family and is now an authority in English diction.

8. Although Shakspeare was born of an illiterate family, he is now an authority in English diction.

9. He appeared disturbed and eager to escape further inquiry.

10. He appeared disturbed and to be eager to escape further inquiry.

Questions.

1. Which of the sentences above do you consider to be good?

2. What doubt is there as to the meaning of the first sentence? Why? What is out of place?

3. What is the antecedent of *which* in sentence three? How is this difficulty made clear in sentence four?

4. What does *while walking up the street*, in sentence five, modify? Can you find any grammatical structure for the expression? How is this lack of coherence corrected in sentence six?

5. What should be the true relation between the two ideas in sentence eight? Which of the two facts is true in spite of the other? What kind of word — part of speech — is responsible for the lack of clearness?

6. *Appeared* is followed by what two adjectives in sentence nine? Are they similar in their grammatical relationships? What is the grammatical structure of *eager* in sentence ten? Should not the two adjectives have the same relationship?

69. **Coherence in the Sentence.** — Coherence is another name for clearness. This clearness depends upon the structure of the sentence, and structure includes the arrangement of parts in the sentence; the agreement between parts, such as subject and predicate, and pronoun and antecedent; the existence of principal parts for modifiers to depend upon; the proper tying together of parts by means of appropriate conjunctions; and similarity of construction in parts similar in thought and grammatical structure. This similarity in structure is called *parallel structure*.

EXERCISE A

70. *Parts connected in thought should be placed near together in the sentence.* The sentences below are incoherent because some part is not in its proper place. Make the proper alterations.

1. Let me not forget the dandelion, that so early dots the sunny slopes, among the humbler plants.

2. The rose yields no honey to the bee with all its beauty and perfume.

3. There he beheld a hut, rudely constructed of logs and overgrown with vines, in the shadow of towering pines.

4. Drifting down the river we beheld what appeared to be the body of a man.

5. Coming towards me through the forest I saw three men.

6. I picked my grapes while standing on a ladder, which filled a bushel basket.

7. A new war had broken out in 1702 between France and England.

8. He bore a tray on which was a silver goblet in his hand.

9. He surrendered and was taken to prison when he saw that there was no chance of escape.

10. Men gathered together discussing the approach of the vessels, in little knots and clusters.

11. I was exceedingly surprised at seeing the print of a man's foot on the shore, which was very distinct.

12. He wrote to Mary Campbell the following stanzas, whose lover he had become.

13. We had been hearing of a small lake, for weeks, some ten miles from our camp in the heart of the forest.

14. Standing by a tree she saw a boy with his rifle raised.

EXERCISE B

71. *Pronouns must have antecedents expressed.*

The antecedents of pronouns must be clear (not ambiguous).

Pronouns must agree with their antecedents.

At least one of the foregoing rules is violated in each of the following sentences. Make such alterations as are necessary to render the sentences coherent.

1. One of the boy fell into the river and was rescued just in time by their comrades.

2. The speaker was loudly applauded here, and it was repeated at every town along the route.

3. He told Harvey to give his purse to the fellow, for he had enough for his own needs.

4. I first heard the noise and then felt the earthquake, which frightened me very much.

5. I carefully set my mast and sail, but in a moment it broke.

6. The guide told the visitor that he now saw him standing on the spot where the king was crowned.

7. Many will follow the sea, and become bold, rough sea captains, which is a dangerous occupation.

8. The messenger boy saw the doctor enter hurriedly, who had just been called.

9. These bold savages, the Huns, spread all over Europe, which terrified the half-civilized natives.

10. This good knight fought long and bravely for his wounded companions, which was a chivalrous action.

11. The Knight of the Round Table returned to the Lady of the Fountain, who was fighting for King Arthur.

12. I urged one of the sailors to try their luck with me.

13. That the garden was larger than the orchard I quickly saw when I entered it.

14. I hope every one will keep the secret to themselves.

15. Each boy and girl must bring their own pen and pencil.

EXERCISE C

72. *Participles should always have something to modify.* In the following sentences, there is nothing expressed for them to modify. Reconstruct the sentences, often by changing the voice of the verb, so that the relationship of participles will be clear.

1. Not being able to find our friends, a large part of the day was spent in useless search.

2. Infuriated by the treatment, a delegation was appointed to visit the Governor.

3. Turning down Jay Street, a tall building will be seen.

4. Guiding them to the pasture, my flock kept close together.

5. Snatching his bridle, the horse was quickly stopped.

6. The teams lined up promptly, and receiving the signal the ball was put into play.

7. Having attended the meeting, the results were disappointing to him.

8. Wishing anxiously for the time to come, the clock struck before we knew it.

9. Being very scarce, the people could not use coins.

10. Dying in the midst of his victories, the government was left by the king to his son.
11. Working hard for three weeks, the lessons finally seemed easy to the boy.
12. They saw the knight receive his death wound, hurrying to his rescue.
13. Fixing my umbrella in the stern like a mast, the direct rays of the sun did not strike me.
14. Discovering there were goats on the island, my food supply was increased.
15. Being my favorite, I permitted only Poll to talk to me.
16. The purchases were quickly made, stopping at the shop on our way home.
17. Looking far over the side of the boat, the fish could easily be seen in the clear water below.

EXERCISE D

73. *The proper relationship between clauses or their equivalents should be expressed by exact conjunctions.* Express proper relationships between parts of the following sentences by changing participial phrases to dependent clauses, by substituting subordinate conjunctions for *and*, or by replacing improper conjunctions by others.

1. The day was very cold, and we went skating, but enjoyed it very much.
2. Bees pay no attention to the sweet-scented lilac, while they work sumach and even the hateful snapdragon.
3. Being away from home when my bees swarm, I always feel that I have missed something.
4. If the room has been swept, it is not yet clean.
5. He had been drilled beforehand and was able to answer the question.

6. The hilarious party are at supper and a few drops of rain fall.

7. I saw the strange footprints on the sand, and immediately a great fright took hold of me.

8. Eagerly hoping for an answer, I watched for the letter carrier every day.

9. He seemed to be a faithful worker, toiling there at his desk every day.

10. It is a long journey if one travels on foot, while the railroad train covers the distance in an hour.

11. Lawrence was thinking about the story and the cat suddenly disturbed him.

12. They looked into the water and the fish could be seen darting about.

13. The pupils expected that the teacher would dismiss them promptly, and they were disappointed.

14. The boys thanked him heartily, but the girls did the same.

15. They refused to accept the bribe which was thought to be wrong.

16. While the prince was not an able commander, he was, nevertheless, a brave man.

17. The conductor declared how the train would be sure to start in time.

18. The boys being tardy in the morning, they were obliged to remain after school.

EXERCISE E

74. *Ideas that are similar in thought and similar in relationship should be parallel in structure.* Reconstruct the following sentences so that the italicized expressions will be parallel in structure:—

Example. He is a man of large ideas and having firm principles.

The sentence should read: —

He is a man of large ideas and firm principles.

1. *In his right hand was the American flag and he held in his left a tattered Spanish ensign.*

2. *After having completed the undertaking, and when he had begun another, he felt that his success was assured.*

3. *Dinner was served in a spacious hall, the panels of which shone with wax, and with the casings hung with ivy.*

4. *In one direction rolled a train of wagons, and a company of soldiers was marching in the other.*

5. *A large market place was in the center, with the council house at the side.*

6. *By day Penelope wove the wondrous web; she unraveled her work when it was dark.*

7. *The mob determined to capture the king, imprison him, and then, at the last, they would try him for his life.*

8. *When Washington became President, the country contained less than four millions of people; but there are at present nearly eighty millions.*

9. *Cooper wrote stories of action and adventure; the works of Hawthorne are weird and strange.*

10. *His whole stock in trade consisted of six oranges, four apples, and he had seven pears for sale.*

11. *They were of one generation, and he had been brought up in another.*

12. *The first boy accepted the generous offer, but the second thought it best not to agree.*

13. *He enjoyed listening to others; but others paid no attention when he spoke.*

14. *These books will give you information; those are intended to afford amusement.*

15. *To be a lawyer is that boy's ambition; his brother likes the profession of medicine.*

75. Study IV: Emphasis. — Examine with care the following sentences to find out how emphasis is placed upon important ideas: —

1. *False face* must hide, what the false heart doth know.
2. What the false heart doth know, *the false face* must hide.
3. With excellent sense and taste Addison departed *from this ridiculous fashion*.
4. Addison departed *from this ridiculous fashion*, with excellent sense and taste.
5. Let old wrinkles come *with mirth and laughter*.
6. *With mirth and laughter* let old wrinkles come.
7. They gave up friends, home, and native land for the sake of conscience.
8. They gave up home, native land, and friends for the sake of conscience.

Questions.

1. In which of the first two sentences is the italicized expression more prominent or emphatic? Which is the more emphatic position, the beginning or the middle of the sentence? Why?
2. Of the third and fourth sentences which emphasizes more the italicized expression? Which position, then, is more emphatic?
3. Observe the difference in emphasis between sentence five and sentence six. Is it all due to position? Is *Let old wrinkles come* more emphatic in one place than in the other? Is the emphasis of the italicized portion in six due more to position or to the fact that the sentence is out of the normal order? Sentence five has the normal order.
4. What is the effect of climax of arrangement in sentence seven? Compare it with eight.

76. Emphasis in the Sentence. — Emphasis in the sentence consists in attracting special attention to some portion or positions, by means of a rhetorical device. The beginning and the end of the sentence are positions of importance; and ideas of importance are usually assigned to these places. Again, emphasis may be given to parts of the sentence by throwing such parts out of their natural order. The unusual arrangement

attracts more than usual attention. That is the purpose of emphasis. Climax is an unusual arrangement, also, and fixes the attention. We learned, too, in the preceding part of this chapter, that both the periodic and the balanced structure are emphatic; the former laying stress on a portion of the sentence, the latter on the entire thought presented. We have, then, emphasis through general sentence structure.

EXERCISE

77. Give greater emphasis to the italicized expressions below by placing them at the beginning or end of the sentence, by throwing them out of their usual place, or by giving them balanced or periodic structure.

1. I tried to fix *my last thoughts* upon my family.
2. It is difficult to speak of *the service* which his service rendered to morality.
3. Thackeray was *in every sense a master*, having as it were within himself a quantity of being.
4. He lost *everything* — friends, social standing, self-respect, and wealth.
5. That the gold of some rings was *still bright*, he noticed as he passed along.
6. The red men showed themselves generally inclined to peace and amity *for nearly half a century* after the arrival of the English.
7. When the soldiers drove them to the shore, *it was a sad day* for the Acadians.
8. I'll see to-morrow *at sunrise* whether the treasure be hid in the wall of the garret.
9. He interested the audience *not only by his jokes*, but also by his common sense whenever he spoke.

10. The fire destroyed the woodshed, *the house itself*, and the barn.
11. It is impossible *that he should actually be in this village*.
12. He died *with these words on his lips*, as a brave man dies.
13. He watched the Great Stone Face *day after day, day after day*, while he was a child.
14. The New Englanders at length hid their prize *betwixt a large gray stone and the earthy roots of an overgrown tree*.
15. He said, "You behold a poet *in me*."
16. The ideas of Columbus made an impression *on the king* after a while, because the king was an enlightened man.
17. America was inhabited by many tribes of Indians *before the white people settled there*.
18. The French were also rendered most terrible to the English colonies *by their skill in controlling the Indians*.
19. The Americans had been fighting *up to this time* as British subjects.
20. The electric telegraph *in its present practicable shape* was the invention of S. F. B. Morse, an American artist.

78. Summary. — The principles that we have considered in this chapter may be summarized as follows: —

- I. The loose sentence may be brought to a full stop before the end.
 - A. It is the most natural long sentence structure.
 - B. It is the sentence of accuracy, definiteness, and ease.
- II. The periodic sentence keeps for the very end some part necessary for complete sense.
 - A. It is instrumental in securing attention.
 - B. It throws special emphasis on the part suspended.
- III. The balanced sentence is composed of two portions, similar or directly opposite in structure.
 - A. It is condensed and often antithetical.
 - B. It is very emphatic as a whole.

IV. The good sentence has three essentials.

- A. Unity: a single central idea.
- B. Coherence: clear relationship of parts.
- C. Emphasis: the attraction of special attention to particular parts.

V. The principal obstacles to unity are:—

- A. Too many ideas.
- B. Supplementary clauses.
- C. Improper subordination of ideas.

VI. Means of securing coherence.

- A. By proper arrangement of related ideas.
- B. By proper agreement between pronouns and antecedents.
- C. By giving participles something to modify.
- D. By using conjunctions that express correct relationships.
- E. By giving similar structure to similar ideas.

VII. Emphasis may be given to ideas:—

- A. By placing them at the beginning or end of the sentence.
- B. By throwing them out of their natural order.
- C. By means of climax of arrangement.
- D. By use of the periodic or balanced structure.

CHAPTER IV

THE PARAGRAPH

79. The Nature and Use of the Paragraph. — When we think or speak, we seldom think or speak a single sentence. We make use of a series of sentences, because our thoughts are grouped about some particular subject. When we come to consider the long composition, we shall find, too, that it will be natural to think of it as composed of various parts, or steps. For example, if we were to write a story of a nutting expedition which we had enjoyed, we should think of the preparations that we made, the start in the early morning, the tramp to the woods, the gathering of the nuts, the lunch, some funny experience we had, and the return home. In writing the composition each one of these subjects, when the details were filled in, would form a paragraph. A paragraph, then, is a sentence or group of sentences treating of one central idea, or topic.

80. Study I: the Beginning. — Examine the following paragraph, together with all the other paragraphs quoted in this chapter, to find out how they begin:—

The first day we passed at sea was the Sabbath. As we were just from port, and there was a great deal to be done on board, we were kept at work all day, and at night the watches were set,

and everything put into sea order. When we were called aft to be divided into watches, I had a good specimen of the manner of a sea captain. After the division had been made, he gave a short characteristic speech, walking the quarterdeck with a cigar in his mouth, and dropping the words out between the puffs.

Questions.

1. What is the topic, or subject, of this paragraph?
2. In what sentences is the topic suggested?
3. Do you find any sentence in the paragraph that does not say something connected with the topic of the paragraph?
4. Give the topic of each of the other paragraphs quoted in this chapter.
5. What sentence in each case suggests the topic?
6. In any of the paragraphs do you find sentences that do not say something about the paragraph topic?

81. The Beginning of Paragraphs. — From our study of paragraphs we see that it is customary to begin with a sentence that *suggests* what we are writing about. This does not mean that we are to say directly just what our subject is; 'but we should suggest what we are writing about, so that the reader will be able to follow our thought easily. Sometimes we need to take two or three sentences to tell what our topic is, because we have to lead up to it by giving a brief explanation. The sentence which mentions the subject is called the *topic sentence*. It is the business of the remainder of the paragraph to give particulars and details about that which the topic sentence suggests.

EXERCISE

82. Write sentences that will serve as topic sentences for paragraphs on the following subjects: —

- | | |
|-----------------------------|--------------------------------|
| 1. My First Swim. | 9. Paul Revere. |
| 2. A Boat Race. | 10. How to Make a Pie. |
| 3. Our Dog Rover. | 11. The Beginning of the Para- |
| 4. The Corner Grocer. | graph. |
| 5. The Coming of Spring. | 12. The Best Story I Know. |
| 6. The Battle of Lexington. | 13. The Cause of the Accident. |
| 7. Planting the Garden. | 14. A Tramp in the Woods. |
| 8. Occupations for Boys. | 15. A Thrilling Experience. |
| 16. A Ghost Story. | |

83. Unity in the Paragraph. — We have seen that the topic sentence suggests the subject of the paragraph, and that the business of the remainder of the paragraph is to discuss the subject. The examples of paragraph that we studied do not contain statements pertaining to any other matter. Therefore, we may safely conclude that the paragraph should treat of nothing except the topic with which it is concerned. All matters, however interesting they may be, that do not help explain or develop the subject topic, should be omitted. This quality of being concerned with one, and only one, topic, we call *unity*.

EXERCISE

84. From the sentences you formed in the preceding exercise or from one of the sentences given below, develop three paragraphs of twelve or fifteen lines each.

1. Rip Van Winkle's farm was in a state of dilapidation.

Content. — The decay of the house — the condition of the barn — the broken-down fences — the absence of crops — the weeds — the general appearance.

2. The meeting between Fitz-James and Ellen Douglas was singularly romantic.

Content. — The hunt — Fitz-James left alone — the loss of his horse — his wanderings — his view of the lake — his blowing his horn — Ellen's call — Fitz-James's reply — the conversation — the departure for the island.

3. The fall of Troy was brought about by a clever piece of stratagem.

Content. — The war between Greece and Troy — the length of the struggle — the seeming departure of the Greeks — the wooden horse — the deluded Trojans — the horse in the city — the attack of the Greeks — the fall of Troy.

4. The raising of tomatoes from the seed is a long process.

Content. — Sowing the seed indoors in March — transplanting of the young plants — preparation of the soil — setting out in May — cultivation — the ripening fruit — the yield.

5. It takes all day to make bread.

Content. — Setting the sponge — the first rising — the kneading — the second rising — forming into loaves — the third rising — baking.

6. The making of maple sugar is a very interesting process.

Content. — The sugar camp — tapping the trees — gathering the sap — the boiling down — "sugaring off" — the finished product.

85. The Kinds of Paragraphs. — We may classify paragraphs in several different ways. If a paragraph constitutes a whole composition in itself, we call it an isolated paragraph; whereas, if it forms simply a part of a composition, — is one of a series, — we call it a related paragraph. If we are thinking of the method of development, we call them paragraphs of details, paragraphs of instances or examples, or paragraphs of comparison and contrast. Again, classifying them according to the forms of discourse, we call them narrative, descriptive, expository, or argumentative paragraphs. All of these terms are useful, because they help

us to explain better and more easily our ideas about paragraphs.

86. Study II: the Narrative Paragraph. — To find out the chief features of the narrative paragraph, study carefully the following examples: —

A

One day, I met with one of those narrow escapes which are so often happening in a sailor's life. I had been aloft nearly all the afternoon, when, having got through my work, I laid hold deliberately of the topgallant rigging, took one foot from the yard, and was just lifting the other, when the tie parted, and down the yard fell. I was safe by my hold upon the rigging, but it made my heart beat quick. Had the tie parted one instant sooner, or had I stood an instant longer on the yard, I should inevitably have been thrown violently from the height of ninety or a hundred feet, overboard; or, what is worse, upon the deck.

— DANA: *Two Years before the Mast*.

Questions.

1. What is the subject of the foregoing paragraph?
2. Which sentence contains a statement of the topic?
3. Is the statement very specific or somewhat general?
4. What are the particular details given about the topic?
5. Is the last sentence narrative? Does it give an explanation?

B

It was toward ten o'clock when, from the high ground on the right of the line, Wolfe saw that the crisis was near. The order was given to charge. Then over the field rose the British cheer, mixed with the fierce yell of the Highland slogan. Some of the corps pushed forward with the bayonets; some advanced firing. The clansmen drew their broadswords and dashed on, keen and swift as bloodhounds. At the English right, though the attacking column was broken to pieces, a fire was still kept up, chiefly, it seems, by sharpshooters from the bushes and cornfields, where they had lain for an hour or more. Here Wolfe himself led the charge at the head of the Louisburg grenadiers. A shot shattered his wrist. He wrapped his handkerchief

about it and kept on. Another shot struck him, and he still advanced, when a third lodged in his breast. He staggered, and sat on the ground. Lieutenant Brown, of the grenadiers, one Henderson, a volunteer in the same company, and a private soldier, aided by an officer of artillery who ran to join them, carried him in their arms to the rear. He begged them to lay him down. They did so, and asked if he would have a surgeon.

— PARKMAN: *With Wolfe in Canada*.

Questions.

1. What is the topic of the foregoing paragraph?
2. Do the details in this paragraph deal with a *single* incident, as in the preceding paragraph, or do they deal with a *series of closely connected incidents*?
3. Do you find any details here that are not concerned with the crisis in the battle?
4. Does the paragraph contain anything that is not purely narrative? If so, what?

87. The Narrative Paragraph. — The narrative paragraph is usually made up of a sentence that suggests the topic and of a series of details. The statement of the topic is often of a broad or indefinite nature. The rest of the paragraph may be composed of details dealing with a single incident, like the parting of the tie in paragraph A; or it may present a series of closely related incidents. Very often in paragraphs chiefly narrative, explanations are introduced at the close. All explanations are expository.

EXERCISE

88. Make brief running outlines like those in exercise 86, and then develop compositions on two of the following topic sentences: —

1. As I looked I saw a flame shoot up from the building.
2. After a fierce struggle, Beowulf slew the monster Grendel.
3. He saw a horse running down the street and gave chase.
4. Last autumn I found a bee tree, well supplied with honey.
5. Portia played a joke on Bassanio and saved Antonio at the same time.
6. Brom Bones succeeded in scaring Ichabod Crane out of Sleepy Hollow.
7. Washington eluded the British and escaped from Long Island.
8. David with his sling and a pebble slew the Philistine giant.
9. As Farmer Brown was going uphill yesterday with a load of apples, the rear end board of his wagon broke.
10. Jane fell into the creek last week.

89. Study III: the Descriptive Paragraph. — Study the following examples to discover the main characteristics of the descriptive paragraph: —

A

The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a cornfield. — IRVING: *The Legend of Sleepy Hollow*.

Questions.

1. State in your own words the topic of this paragraph, as suggested in the first sentence.
2. What does the topic sentence suggest that Ichabod's person resembles?

3. What particulars or details of Crane's person are described?
4. What is the general impression that is given of Crane's appearance? Is this impression in keeping with the suggestion given in the topic sentence?
5. In what way does this paragraph resemble the descriptive paragraphs already studied?

B

She is like some tender tree, the pride and beauty of the grove; graceful in its form, bright in its foliage, but with the worm preying at its heart. We find it suddenly withering, when it should be most fresh and luxuriant. We see it drooping its branches to the earth, and shedding leaf by leaf; until wasted and perished away, it falls, even in the stillness of the forest; and as we muse over the beautiful ruin, we strive in vain to recollect the blast or thunderbolt that could have smitten it with decay. — IRVING: *The Broken Heart*.

Questions.

1. State in your own words the topic of this paragraph.
2. What is the author's purpose? Is it to give accurate details about the appearance of this beautiful girl, the prey of grief, or is it to *suggest* simply how she looks under her sorrow?
3. By what means does the author suggest the beauty and grief of the girl? What is the figure that he uses?
4. Describe the girl as you imagine her.
5. What difference between the author's method here and that in the preceding paragraph?

90. The Descriptive Paragraph. — The descriptive paragraph sometimes resembles the narrative paragraph, and sometimes it takes a method of its own. It usually begins with a statement that suggests or states the topic. The further development of the descriptive paragraph may be by means of details or by means of a figure of comparison developed in detail. Other methods, too, may be used; but these are the most common ones.

In general we may say, that the descriptive paragraph is composed of a group of closely associated details.

EXERCISE

91. Develop two of the suggestions given below into a descriptive paragraph of about a dozen lines:—

1. Our swimming hole is a delightful and secluded place.

Content.— Situated in a remote pasture—a bend in the creek forming a point—a great overshadowing elm—woods on the opposite side—high bank for diving—clear water—depth and size of hole—sandy bottom—general impression about the beauty and seclusion of the place.

2. The view from my window is beautiful.

Content.— Time, sunset in summer—hills in distance, with trees, fields of grain, and scattered farm buildings—valley between—a stream—a pond—a road—houses—a load of hay—reflection about the beauty of it all.

3. He was the oddest looking person I ever met.

Content.— Tall and slim—clothes too large—old-fashioned—peculiarities of features—stooped as if looking for something—awkward, shambling gait—the way he makes one feel.

4. The old sawmill is ready to go to pieces.

Content.— Leans forward, ready to pitch into the creek—doors off hinges—windows broken—mossy roof—grass and weeds all about—machinery rusty—water low—usefulness past.

5. My grandfather's cellar is very attractive to me in winter time.

Content.— Size and shape—windows banked—lantern to see by—great bins full of potatoes—others full of various sorts of apples—pumpkins, squashes, cabbages, etc.—barrels of cider and vinegar—hanging shelves loaded with canned fruit, preserves, etc.—the cookie and doughnut jars on ledge of stairway—feeling that it gives one.

92. Study IV: the Expository Paragraph. — Two common methods of developing expository paragraphs are given below. Study the examples carefully enough to distinguish between these and examples previously studied.

A

In some respects the animals excel us. The birds have a longer sight, besides the advantage by their wings of a higher observatory. A cow can bid her calf, by secret signal, probably of the eye, to run away, or to lie down and hide itself. The jockeys say of certain horses, that "they look over the whole ground." — EMERSON: *Essay on Manners*.

Questions.

1. What is the idea that the writer wishes to explain? In what sentence does he suggest his topic?
2. How do birds excel us?
3. What other *instances* does the author give of the superiority of animals?
4. This paragraph, then, is developed by means of what?

B

Pope in the end became an avowed enemy to Addison. There were several causes that led to this result. The first of these was the John Dennis affair. Dennis had made an attack upon Addison; and Pope replied without the knowledge of the latter. Addison disapproved of Pope's course and told him so. Then came the misunderstanding over the rewriting of *The Rape of the Lock*. Pope asked Addison's advice, and he gave it. Pope decided to follow a contrary course, and succeeded. He then imagined that the advice had been given through malice. But it was the rival translations of the *Iliad* that caused the total rupture of friendly relations between the two men. Pope asked Addison to read his translation of the first book of the *Iliad*. Addison replied that he would have been glad to do so, but that he had already promised to perform a similar office for Tickell. The two translations appeared; and both were praised by Addi-

son and his followers. Pope, however, imagined that a conspiracy had been formed against him, and that Addison was at the bottom of it. The already strained relations were entirely and permanently broken.

Questions.

1. Does the first sentence state what may be a cause, or a result?
2. What is the subject of this paragraph? Where is it stated?
3. What is the first thing mentioned as a cause of enmity?
4. How many causes in all are given?
5. What narrative facts do you find here?
6. Is the purpose of this paragraph to narrate, to describe, or to explain something? Then, what form of discourse is it?

93. The Expository Paragraph. — The purpose of the expository paragraph is to explain something. The usual form of procedure, therefore, is the statement of a fact as true, followed by an explanation of the way in which it is true, so that the reader will understand it as the writer understands it. Two very common methods of development are that of instances or examples and that of causes or effects. In the first case, a statement is made, the truth of which is made clear by citing particular instances of the fact stated; or, perhaps, by taking a single example and working it out more fully. In the second case, a cause is stated in such a way as to demand an explanation of its effects; or, an effect is so stated that the causes need to be given by way of explanation. It must not be thought, however, that these are the only common methods of developing expository paragraphs. Exposition covers a very broad field, and nearly all of the various methods may be used in developing expository paragraphs.

EXERCISE

94. Develop one paragraph by citing instances and one by giving causes or effects of something, following the suggestions given below: —

1. Poor boys have made excellent Presidents.

Content. — Lincoln — his poverty — his service to the nation — Grant — his work on his father's farm — his service as President — Garfield — his work on the canal — his ability as President.

2. The Revolution broke out at last.

Content. — The fierce spirit of liberty in America — the navigation acts — the penal acts — taxation without representation — quartering of troops on the colonies without their consent.

3. Many men have managed to amass great fortunes in various industries.

Content. — Rockefeller and oil — Carnegie and steel — Morgan and banking — Harriman and railroads.

4. The conspirators made a great mistake in allowing Antony to speak at Cæsar's funeral.

Content. — Antony's speech — effect on the populace — conspirators driven from the city — their final destruction.

5. Modern inventions are making country life more enjoyable.

Content. — Heating and lighting inventions — their effect on comfort — the telephone — its usefulness — interurban trolley systems — their effect in making the city accessible.

6. I missed my train on a very important occasion.

Content. — Train left at 2.30 A.M. — failure of alarm clock — awoke a little late — distance to walk — snow during night — heavy suit case to carry — just too late.

95. Study V: the Argumentative Paragraph. — Study carefully the following paragraph, comparing it with the expository paragraphs already studied: —

First, sir, permit me to observe that the use of force alone is but *temporary*. It may subdue for a moment, but it does not remove the necessity of subduing again: and a nation is not governed which is perpetually to be conquered. My next objection is its *uncertainty*. Terror is not always the effect of force; and an armament is not a victory. If you do not succeed, you are without resource; for conciliation failing, force remains; but force failing, no further hope of reconciliation is left. A further objection to force is that you *impair the object* by your very endeavors to preserve it. The thing you fought for is not the thing which you recover; but depreciated, sunk, wasted, and consumed in the contest. Nothing less will content me than *whole America*. Lastly, we have no sort of *experience* in favor of force as an instrument in the rule of our colonies. Their growth and their utility has been owing to methods altogether different. These, sir, are my reasons for not entertaining that high opinion of untried force, by which many gentlemen, for whose sentiments in other particulars I have great respect, seem to be so greatly captivated. — Adapted from BURKE'S *Speech on Conciliation with America*.

Questions.

1. What is the subject or theme of this paragraph?
2. In what two places is the theme, or central idea, stated?
3. What four reasons does the writer give for the correctness of his attitude toward force?
4. Is the author trying to explain something or to convince some one that his opinion is correct? In other words, is the writer expounding or arguing?
5. What, then, seems to be the chief difference between this paragraph and the expository paragraphs in the preceding pages? Does it lie in the method or in the purpose?

96. **The Argumentative Paragraph.** — The argumentative paragraph is very similar to the paragraph of instances or examples, and to the paragraph of cause and effect. In fact, both of these forms of paragraph

may be used in argument. One may argue that a poor boy may become President by giving instances of poor boys who have become President. So he may argue that there are certain causes because the effects exist. What, then, is the difference between argument and exposition? It is chiefly one of purpose, and this usually leads to a slight difference in wording. In the expository paragraph, the writer's purpose is simply to explain a thing as he understands it; in the argumentative paragraph he tries to convince some one that his view of a subject is correct. He is arguing.

EXERCISE

97. Write two argumentative paragraphs, following suggestions given below. Do not be content with simply stating your reasons for your view of the subject. Explain them so that others will understand them well.

1. Street railroads should be owned and operated by the city governments.

Reasons. — Better service — how? — improvement in welfare of city — how? — smaller fares or reduction of taxes — how? — conclusion.

2. Howard will not be promoted at the close of this term.

Reasons. — He was promoted on condition last term — he has been absent often this term — results — he does not like to study — results — he gives all his time and attention to other things — conclusion.

3. Playing tennis is not good exercise.

Reasons. — It strains the muscles — details — it leaves one stiff afterward — details — it is likely to overheat one — results — it strains the heart — probable results — conclusion.

4. Every American should study English thoroughly.

Reasons. — He needs to use it every day — details — men well educated in English succeed better in life — details — no business man can well get along without a good knowledge of English — details — English furnishes opportunity for spending one's leisure pleasantly and profitably — details — conclusion.

5. It rained last night.

Reasons. — Street is now wet — not so last night — the grass and trees are wet — details — puddles of water in low places — nothing else could have produced these conditions — why? — conclusion.

6. There will be poor crops in this state this year.

Reasons. — Late spring — details — heavy rains at planting time — results — cold cloudy weather during early summer — results — heavy rains and hail storms during July — effects — conclusion.

98. The End of the Paragraph. — Sometimes, as in the case of the argumentative paragraph, it is convenient and effective to sum up what has been said. Sometimes, too, we may close a descriptive paragraph by a statement that gives a general impression of the thing we have been describing in detail.

99. Study VI: Conversation in Paragraphs. — Study the following to learn how to paragraph narratives which contain conversation: —

On the bed embroidered with lace the little Dauphin, whiter than the pillows on which he is extended, lies with closed eyes. They think that he is asleep; but no, the little Dauphin is not asleep. He turns towards his mother, and seeing her tears, he says: —

"Madame la Reine, why do you weep? Do you really believe that I am going to die?"

The Queen tries to answer. Sobs prevent her from speaking.

"Do not weep, Madame la Reine. You forget that I am the Dauphin, and that Dauphins cannot die thus."

The Queen sobs more violently, and the little Dauphin begins to feel frightened.

"Holloa!" says he, "I do not want Death to come and take me away, and I know how to prevent him from coming here."

Questions.

1. Is conversation "mixed up" with narrative?
2. What is done with every separate speech?
3. What kinds of explanations go with bits of conversation?
4. How are quotation marks used with bits of conversation?
5. Study the punctuation of the foregoing quotation.

100. Conversation in Narrative. — In paragraphing conversation, ordinarily every separate speech of each speaker is placed in a paragraph by itself, together with the explanations that belong to it.

101. Summary. — We may summarize the principles studied in this chapter as follows: —

- I. The narrative paragraph consists usually of the development of, —
 - A. A single incident with details, or,
 - B. A series of closely related incidents.
- II. The descriptive paragraph consists usually of the development of, —
 - A. A group of closely related details, or,
 - B. A comparison or contrast of two objects.
- III. The expository paragraph is developed by, —
 - A. Details or particulars.
 - B. Comparison or contrast.
 - C. Instances or examples.
 - D. Causes and effects.

IV. The argumentative paragraph, —

- A. Resembles the expository paragraph.
- B. Is developed by giving reasons.

V. The conversational paragraph includes only, —

- A. A single speech of one person, and
- B. The accompanying explanation.

CHAPTER V

THE WHOLE COMPOSITION

102. The Longer Composition. — We have seen how words are combined to form sentences, and how sentences are combined to form paragraphs. Now it is our purpose to find out how paragraphs are combined into compositions; or, to speak more correctly, to ascertain how long compositions fall naturally into the divisions which we call paragraphs. As we have seen, the paragraph constitutes a thought group. A long theme is made up of a series of these thought groups; and what we have to do in writing a long composition is to be careful to, —

- I. Include everything to make the series connected.
- II. Exclude everything that does not belong to the series.
- III. Arrange the thought groups in their proper order.

103. Prerequisites of Composition Writing. — Before we begin to write our compositions, it is necessary that we make certain preparations. It is no more possible to make a good theme without certain prerequisites than it is possible to make bread without flour, yeast, and water, and a knowledge of how to put them together. Just as there are, too, various kinds of bread, so there are various kinds of compositions; and it is

necessary in both cases to consider which kind we are going to make before we begin. In other words, we must have a clearly defined purpose in mind at the outset. We must have, then:—

- I. A knowledge of the subject.
- II. A definite purpose.
- III. Discrimination in the selection and rejection of material.
- IV. Ability to arrange material in proper order.

104. Choosing a Subject.—What has been said in the preceding paragraph throws some light on the question of a subject. We should select a subject about which we know something; about which we know considerable, in our first attempts, because we shall need to give our attention to putting our ideas together in proper form. We should, too, select a subject in which we are interested. Interest will be of great service in stimulating us to do our best work.

EXERCISE

105. Choose a subject from those given below, and show that you know enough about it to write a good composition, by making a running outline like those in the chapter on the paragraph:—

1. Jason and the Golden Fleece.
2. The Making of Cider.
3. How to Find a Bee Tree.
4. A Biographical Sketch of.....(fill the blank).
5. Why the Colonies Revolted.
6. Beowulf and Grendel.
7. How John Alden Won Priscilla.

8. The Coming of the Pilgrim Fathers.
9. The Raising of Potatoes.
10. My Last Day in the Country (or, in the City).

106. The Purpose: Narration. — We should always have something more definite in mind than that we desire to write a story. Our first purpose should be to make the story interesting; but its aim should be more definite still. If a dozen persons were to write a piece of narrative on a given subject, no two would have exactly the same ideas about it. Therefore their purposes would be somewhat different. One might see the pleasing side of the events to be related; another might see the pathetic side; a third might see both of these elements blended; still another might see that, although these events were simple in themselves, they suggested more serious events to follow. The writer's purpose will always be affected by what he sees in his subject.

107. The Purpose: Description. — Our general aim or purpose in description is to depict something, so that others may see it as nearly as possible as we see it. The first question is, Just how do we see it? What interests *us* most? We must be clear about this. Let us take an example. If we were to describe a particular sunset scene that had appealed to us strongly, our purpose might be to portray the whole changing process from the declining sun to the increasing dusk, or it might be to portray the scene as it was at some particular moment. Again, our purpose might be to show the particular beauty of the scene, to give the effects upon the clouds and landscape of the disappearance of

the sun. It might be, also, a combination of any of these purposes.

108. The Purpose: Exposition. — We have already learned that the purpose of the expository theme is to explain something so that some one else may understand it. In a composition, it is impossible to give an exposition of a very extensive subject. We must limit ourselves to a small subject or to a particular phase of some subject. Such a subject as *Manufacturing in the United States* would be altogether too broad to deal with. We might write a theme explaining the amount of manufacturing done in the United States in a single year; we might write a theme showing to what extent manufacturing has increased during the last half century; or we might show something of the effect of our manufacturing enterprises in leading our population from the country to the cities. The whole broad subject, however, would include all these things and many more. A further consideration of purpose in exposition will help us to decide whether we wish simply to make our explanation understandable, or whether we wish, in addition, to make it interesting.

109. The Purpose: Argumentation. — Argumentation is a much more limited field than exposition, and the purpose is, therefore, less complex. The chief thing to be sure of here is, Just what I desire to prove. Exactness of purpose is more than anything else. We sometimes think that we desire to prove a certain thing, but when we get into our argument, we find that we are not trying to prove exactly the right thing, after all.

EXERCISE

110. Write short paragraphs in which you explain in detail what would be your purpose in writing on two of the following subjects:—

1. The Founding of Rome.
2. My Grandfather's Farm.
3. The First Snow Storm.
4. The Conspiracy against Cæsar.
5. A Peculiar Accident.
6. The Bay at Evening.
7. My First Day in School.
8. My Summer Vacation.
9. Sir Walter Scott.
10. The Raising of Potatoes.

111. **Gathering Material.**—The next step after limiting our subject and defining clearly to ourselves our purpose, is the gathering of material. It has already been stated that the subject chosen should be one about which we know considerable. But no matter how much we know about a thing, we will find that there are some needful things that we do not understand. How are we to get our needed information? There are three methods of which we can all make use. We can learn what we wish to know about some subjects by observing; we look and see what takes place, or how a thing is done. Some subjects, such as sketches of men's lives, require that we refer to books for what we need. One of the most valuable sources of material is people. By talking with them about things we do not know, we can get material that is to be found nowhere

else. Besides, some of our ideas may be incorrect, and other people will help us to correct them.

EXERCISE

112. Study the subjects given below and explain which method or methods of gathering material would be most appropriate for each. Gather material for three short themes, making use of the three methods.

1. The Positions in which Dogs Sleep.
2. How to Grow Roses.
3. The Winter Sunrise.
4. Customs of Fifty Years Ago.
5. Longfellow's Early Life.
6. The Making of a Furnace Fire.
7. How a Child Learns to Walk.
8. The Habits of Bees.
9. Where the Arbutus Grows.
10. How Portia Saved Antonio.

113. Making the Outline: First Step.—The first step in the making of the outline is the selecting of the material. We may have a great deal of material that will not go into the composition. Our purpose will help us to determine what we are to reject. The material which we wish to put into the theme will be grouped in our minds; and each group will have a central idea. In making the first outline, we simply make a list of these central ideas. For example, if we were writing on *The Early Life of Scott*, we should have an outline like the following:—

- I. His birth and parentage.
- II. His life at his grandfather's farm.
- III. His attack of the teething fever.
- IV. His school days.
- V. His visits to Bath and Prestonpans.
- VI. His apprenticeship in his father's law office.
- VII. His rambles in the country.
- VIII. His love of Scottish ballads.

EXERCISE

114. State your purpose clearly, and make a first outline for two of the following subjects:—

1. A Fishing Trip.
2. My Room.
3. An Experience with a Tramp.
4. How to Make a Kite.
5. A Bicycle.
6. A Thrilling Bicycle Incident.
7. The Oldest House in Town.
8. Why Foreigners Come to America.
9. How to Make an Ice Boat.
10. The Old Sawmill.

115. Making the Outline: Second Step.— Having once selected our groups of ideas, our next duty is to examine them carefully to see whether they are in proper order. It may be, also, that we shall find errors in our group topics. For example, in the outline just made topics VII and VIII belong together, because Scott made most of his rambles into the country for the purpose of collecting old ballads. Consequently, topic VII should be omitted. It is a part of topic VIII, as we shall see

later. If we examine the arrangement of the remaining topics, we shall see, by consulting some life of Scott, that topic III should come before topic II, and that topic V should precede topic IV. Then, rearranging our outline, we should have: —

- I. His birth and parentage.
- II. The attack of teething fever.
- III. His life at his grandfather's farm.
- IV. His visits to Bath and Prestonpans.
- V. His school and college days.
- VI. His apprenticeship in his father's law office.
- VII. His love of old Scottish ballads.

116. The Order or Sequence of Topics. — In arranging our group topics, we usually have some guiding principle. In the outline that we have just made, we arranged them in the order in which the events actually occurred. This we may call *time order* or *sequence*.

In writing a descriptive theme we might use the time sequence. If we were describing a building as we saw it first, when we were moving toward it, we should tell first about what we saw first, and so on. If, on the contrary, we were describing something which we saw all at once, we should have to follow some other principle. In describing our room, for example, we should describe one part, say a corner of the room, and then pass on to another adjoining part, and so on around the whole room. We should be describing the things in accordance with their nearness to each other. This principle we may call *place sequence*.

Both of these methods are used in exposition, together with others. Sometimes we are so impressed with a

certain condition of happening, that we wish to know what brought it about, or what is going to be the result of it. So we proceed from the cause to find out the effects, or from the effect to find out the cause. This we may call the *cause and effect sequence*.

There is still another common principle by which we arrange our ideas. In explaining, for example, a game of baseball, it would be necessary to describe the field on which the game is played, the teams, and the things used. Then one could proceed to explain the game as it is played. We explain first that which is necessary for the proper understanding of what comes after. This is called *logical sequence*.

EXERCISE

117. Tell which of the four laws of sequence should govern in determining the arrangement of the main topics on the following subjects. Make one outline for each of the four principles.

1. An Exciting Swimming Experience.
2. How to Make a Willow Whistle.
3. An Odd Piece of Furniture.
4. The Thanksgiving Football Game.
5. The Making of Cream Puffs.
6. The Homeliest Dog I ever Saw.
7. How Antony Avenged the Death of Cæsar.
8. The Game of Golf.
9. A Ferryboat after a Collision.
10. The Way a Carpet Sweeper Works.
11. The Death of Roderick Dhu.
12. Why Boys and Girls need Exercise.
13. How to Lay out a Tennis Court.

118. Making the Outline: Third Step. — The next step in the making of the outline is to determine what *details* shall go to make up the various thought groups. What various things, for example, shall we include under the topic, *Scott's life at his grandfather's farm*. There are dozens of interesting things that might be put under this main heading. We shall have to content ourselves with a few of the most important. So under each main topic we shall need to make a series of subtopics. These, too, should be arranged with the same care with which we arranged the main topics. Be careful, also, to see that topics do not overlap; that is, that one topic does not include something that belongs also to another. Sometimes we shall find that even our subtopics need to have subdivisions.

119. The Completed Outline. — Examine carefully the following completed outline and be able to answer the questions below: —

THE EARLY LIFE OF SCOTT

- I. His birth and parentage.
 - A. Noted ancestors.
 - 1. "Beardie."
 - 2. "Auld Walt" and "The Flower of Yarrow."
 - B. Walter's father.
- II. The attack of teething fever.
 - A. Paralysis of the right leg.
 - B. Advice of Scott's grandfather.
- III. His life at his grandfather's farm at Sandy-knowe.
 - A. Improvement of his health.
 - B. Acquaintance with Border legends.

IV. His visits to Bath and Prestonpans.

A. His alliance with Dalgetty.

B. His interest in the American Revolution.

V. His school and college days.

A. The high school period.

1. His lack of interest in studies.

2. His popularity among schoolmates.

B. The vacation at Kelso.

1. His admiration for Percy's *Reliques*.

2. His favorite authors.

C. The college period.

VI. His apprenticeship in his father's law office.

A. His office duties.

B. The use made of his earnings.

VII. His love of old ballads.

A. His excursions into the country.

B. His collection of old songs and legends.

Questions.

1. Of what does a topic consist?
2. What marks of punctuation are used in connection with a topic and the letter or numeral that introduces it?
3. How far is each subtopic indented?
4. With what kind of topics are the Roman numerals used? capital letters? Arabic numerals?
5. Do you find any topic that does not consist of a noun and its modifiers? What kinds of modifiers may a noun have? Any of the various modifiers may be used in topics.

EXERCISE

120. Make complete outlines for two of the subjects following: —

1. The Making of a Balloon.
2. The Story of Hiawatha.

3. How to Make a Dress.
4. Ichabod Crane's Last Ride in Sleepy Hollow.
5. A Description of Ellen's Isle (*Lady of the Lake*).
6. The Story of Orpheus and Eurydice.
7. A Day in the City.
8. The Battle of Santiago.
9. A Day's Shopping just before Christmas.
10. An Experience with a Runaway Horse.

121. **The Whole Composition.** — In writing out the composition, usually each main topic will furnish material for a paragraph. Sometimes it may furnish material for two. Now in writing this composition, we must keep in mind our purpose. As yet we have not stated one phase of that. Let us say, then, that our purpose is, *To present the picturesque, the romantic, the unusual, in Scott's early life.*

Another thing that must claim our attention is the matter of *coherence*. If we take each main topic and develop it into a paragraph, we are likely to have, not one whole composition, but a series of short compositions. We must make these paragraphs join properly by means of words, phrases, clauses, or sentences which show in some sort the relation between them. Compare the developed composition with the outline, keeping in mind this element of coherence: —

THE EARLY LIFE OF SCOTT

Walter Scott, born in Edinburgh on August 15, 1771, was the son of a lawyer. He was descended on both his father's and his mother's side from ancient families, members of which were famous in legend and song. Walter Scott of Teviotdale, well known as *Beardie*, was his great-grandfather. Other ancestors of whom

Scott was proud was *Ault Walt of Harden*, whose name he afterward celebrated in many a ditty, and Ault Walt's fair dame, known as the *Flower of Yarrow*.

As a baby, Walter showed every sign of health and strength. But before he reached the age of two, he was attacked by the teething fever, which left his right leg paralyzed. Many remedies were suggested and tried, but all proved valueless. Finally Walter's grandfather prevailed upon the parents to let the child go to live with him on his farm at Sandy-knowe.

The few years that Walter spent at Sandy-knowe brought health, happiness, and romance into the boy's life. When the weather was fine he was carried out by the shepherd and laid among the flocks in the midst of picturesque surroundings. Here he learned to love domestic animals, and to appreciate the beauties of nature. He enjoyed also the sterner side of nature, delighting in the roll of the thunder and the flashing of the lightning. In the course of two years, Walter became strong again; so that he took delight in out-of-door sports. He had a pony which he rode about the country, visiting often the ruins of an old castle not far from Sandy-knowe.

During the years spent in the country Walter's grandmother exercised a strong influence over him, an influence which lasted during his whole life. This interesting old lady was well versed in the lore of the Border. In her youth the Border depredations were matters of recent occurrence, and she told him many a stirring tale of the old Scottish heroes. His aunt, too, read old books to him, till the child could repeat spiritedly long passages by heart.

In spite of his robust health, Walter did not outgrow his lameness, and he was taken to Bath and later to Prestonpans, in the hope that bathing would be of benefit. At Prestonpans he made the acquaintance of an old veteran known as Captain Dalgetty. The Captain had had many exciting experiences in the German wars, and these the lad listened to hour after hour. Walter questioned the narrator about them with the intelligence of a grown person. From the wars of the past the conversation often passed to the Revolution, which was then raging in America.

At the age of eight the robust country-loving lad was taken back to Edinburgh. The change was not to his liking. The free-

dom which he had enjoyed in the country could not be his in the city. Moreover, he had to go to school. He was by no means a promising scholar, but his good nature and his ready wit, combined with his fund of stories and his vivid imagination, rendered him popular among the boys, who made allowances for his lameness. There is a story of these days, which is of interest. In the class was a boy who stood always at the head, and Walter could not supplant him, although he tried day after day. He had observed, however, that the boy always fingered a button on his coat while reciting. He determined to remove that button. By stealth the button was cut off; and, on the following day, when the boy was called upon to recite, he felt for the button, became confused, and made a blunder, which allowed Scott to get at the head.

Before entering college, Scott spent several months with his aunt at Kelso. Here he continued to study Latin, but spent a great deal of his time reading his favorite authors. His love for the old stories found continued satisfaction in an edition of old ballads collected by Bishop Percy. These he read and reread; and, as soon as he was able, he purchased a set of the coveted books for his own. His other favorite authors were Shakspeare and Spenser. These authors and many others Scott continued to read, to the neglect of his regular studies after he entered college. His college life, like his high school life, was not noted for much, except his rare gifts of story telling, and his active, genial disposition.

When Scott was about fifteen he was apprenticed to his father, to study "the dry and barren wilderness of forms," as he tells us in his own words. The drudgery of the office he despised; but he worked faithfully, because of his love for his father and of his ambition to excel. He tells us that he often copied as many as one hundred and twenty folio pages without stopping to rest or eat. The money which he received for his labors was spent for books and for lessons in Italian and Spanish. These languages he mastered because they contained a fund of romantic stories.

During this period, he satisfied his love of nature and his love of old tradition, by taking long trips into the country. He would sometimes be gone for days, and would return with copies of old ballads or songs, which he had taken down as they had been sung

or recited to him by the old people of the country. Many of these did not exist in printed form, until Scott collected them and published them several years later under the title of "Minstrelsy of the Scottish Border."

Because of his love of these old stories and legends, and his frequent wanderings into the country, Scott's father used to say that Walter was born to be a strolling peddler. But the boy was simply yielding to an inclination, an impulse, which had been developed in him from his early childhood on the farm at Sandyknowe, and which was to make him one of the most famous story tellers of the world.

Questions.

1. How do the paragraphs correspond to the main topics in the outline? On which topics have two paragraphs been developed? Can you explain why?

2. What do you find in each paragraph that conforms to the purpose of telling the unusual things?

3. Does the composition in any way exceed the limits set in discussing the purpose?

4. What is the nature of the beginning? Is there a formal introduction?

5. What is the nature of the close? Is it natural? Is it sufficient?

122. The Beginning. — From a study of the foregoing composition, we see that it is not essential for a theme to have a formal introduction. A simple sentence which suggests the general purpose is sufficient. This introductory sentence may properly form a part of the paragraph dealing with the first topic of the theme proper.

123. The End. — What is true of the beginning applies as well to the close of a theme of this kind. All that is needed is a sentence or two to draw the story to

an end, or to lay a little stress on the idea that has been running through the composition, which, in this case, is the romantic element in Scott's early life.

124. Theme Unity. — The unity of the theme is secured by having a single definite purpose. Everything that is included in the theme should contribute to that purpose. If care is used in this respect, the theme cannot fail to possess the quality of unity, or oneness.

125. Theme Coherence. — As we have already seen, there are two important elements to consider in securing coherence in the whole composition. The first of these is sequence. A composition may be made to hang together, to cohere, properly very often simply by means of the proper arrangement. In addition to this, however, it is necessary, usually, to use expressions that help to connect the larger groups, to bridge over the seeming gaps between them. This may be done by means of simple conjunctions or reference words, by means of adverbial expressions which have connective force, or by explanatory clauses or sentences.

EXERCISE

126. Make the outlines step by step and develop themes in accordance with three of the following suggestions: —

1. An old-fashioned Vermont homestead, at the base of a broad, gently rising hill, which is covered with trees of various sorts. The various buildings are in a row all connected. They are weatherbeaten, but are otherwise in good condition. It is

at the close of a warm day in August, and the sun is just going down behind the hill. Describe the scene.

2. A princess once, through the influence of a wicked fairy, fell into a trance which lasted a hundred years, during which time a dense thicket of thorns grew up around the castle where she lay. At the end of a hundred years a young prince, while hunting, passed the castle. He found the princess and awoke her with a kiss. Supply details and complete the story.

3. King Midas was rewarded for his royal entertainment of the Satyr, Silenus, by the promise of any gift he should desire. He thoughtlessly wished that everything he touched should turn into gold. His wish was granted. After a series of sad experiences, he repented, prayed to Bacchus, and was told to wash in the river Pactolus. Give details and complete the story.

4. Charlemagne once committed a great sin, so great that he could not speak of it to the priest in confession. Accordingly he learned to write that he might confess and be forgiven. Finally he was able to write about his sin. He gave what he had written to the priest; but, behold, the letters had miraculously disappeared.

5. Balder, one of the Norse gods, possessed a charmed life: he was invulnerable to everything except the mistletoe. The gods for pastime hurled spears, darts, swords, and axes at him. Lok, jealous of Balder, gave to Hoder, a blind god, the fatal mistletoe, and Hoder unwittingly threw it, killing Balder, whom every one, except Lok, loved.

6. Two freight trains have been wrecked on the edge of an embankment, below which is a river. The shattered cars are piled up or hanging over the embankment. Some have fallen into the river. It is evening and the wreck has taken fire. Describe the scene.

7. You have had the care of a small garden for a whole season, and have been successful in raising many things for the table. Write a theme in which you explain the whole process of gardening for a season.

8. You are a girl of seventeen. Your mother has been away from home for a week or more. The entire care of the house has fallen to you. Explain in detail what housekeeping is.

127. Summary. — We may summarize the principles of this chapter as follows: —

- I. A long composition is composed of a series of thought groups.
 - A. The thought groups must be connected.
 - B. The thought groups must be properly arranged.
 - C. Thought groups not closely connected with the series must be omitted.
- II. Before beginning to write one must: —
 - A. Know his subject.
 - B. Decide upon a definite purpose.
- III. One may gather material: —
 - A. From books.
 - B. By observation.
 - C. By conversing with people.
- IV. The arrangement of material may depend upon: —
 - A. Time sequence.
 - B. Place sequence.
 - C. Cause and effect sequence.
 - D. Logical sequence.
- V. Unity in the theme depends upon: —
 - A. Having a single purpose.
 - B. Not introducing anything that does not pertain to the purpose.
- VI. Coherence in the theme depends upon: —
 - A. Observing the proper sequence.
 - B. The use of proper connectives of various kinds.

CHAPTER VI

THE LETTER

128. The Importance of the Letter. — Something of the importance of the letter may be understood if we stop to consider that the Post Office Department of the United States employs a great army of men to handle the mail. Millions of letters are written and read daily. By far the largest amount of writing done by the average person, after leaving school, is letter writing. We need to write about all sorts of things, to friends, to business houses, to social organizations, and sometimes to government officials. And a good letter will do much, both toward accomplishing our purpose, and compelling respect for us; a poorly written or slovenly letter will produce just the opposite results.

129. The Nature and Kinds of Letters. — The letter takes the place of conversation. We write to our friends about those things of mutual interest that we should talk about if we were together. In like manner, a business letter takes the place of conversation about business transactions. A very large share of the business of the country is done by correspondence.

Although letters differ greatly in length, purpose, subject-matter, and style, they may all be included under

the terms business letter, and social or friendly letter. The first class includes all business and official letters, announcements, notices, bills, and the like. The second class is made up of letters to friends, informal notes, formal notes, and announcements of social matters.

130. Parts of the Letter. — There is considerable freedom of form in the friendly letter; custom has, however, decided that a letter shall be composed of the following parts: —

I. Heading.

1. Place.....156 Fifth Ave., New York.
2. DateDecember 10, 1907.

II. Introduction.

1. Name of person addressed.....Mr. James Mortimer.
2. His addressOswego, N.Y.
3. Salutation.....Dear Sir.

III. Body of the Letter.

IV. Conclusion.

1. Courteous closeVery cordially yours.
2. SignatureCharles Elton Markham.

V. Superscription.

1. Name of person addressed ...Mr. James Mortimer.
2. His address.....Hamilton, N.Y.

131. Study I: the Heading. — Examine carefully the following examples to discover the common characteristics of headings, and also the variety in arrangement: —

1. 61 Jay St., Rochester, N.Y.,
Oct. 28, 1907.
2. Blue Mound, Macon Co., Ill.,
April 10, 1907.
3. Hotel Vendome, New York,
Jan. 4, 1907.
4. Girls' High School, Buffalo, N.Y.,
December 6, 1906.
5. 21 Plant Street Ogden Utah
March 29 1907
6. Pines, O., Jan. 1, 1908.
7. 4868 Eastern Parkway,
Philadelphia, Penn.,
April 20, 1907.
8. 725 Avenue C, Canton, O.,
15 July, 1908.

Questions.

1. What punctuation marks are used in the first four headings?
2. Explain the use of each mark.
3. Can you see any reason for not adding the N.Y. in heading three?
4. Would heading four look as well if December were abbreviated? Give reason.
5. Observe the extra spacing between the parts of heading five, in which punctuation is omitted. Does this look more artistic than those with punctuation?
6. What reason can you see for writing heading six all on a single line?
7. Why are three lines needed in heading seven?
8. Do you see any reason for putting the day before the month, as in heading eight?

132. The Heading. — The heading is an abbreviated statement, telling where and when the letter was written. It is placed about one and a half inches from the top, and well to the right of the paper. It should, however, never be begun so far over as to necessitate crowding or improper abbreviations. The heading usually occupies two lines, though sometimes only one, and occasionally three. The sole purpose in the variety of arrangements in the heading is to secure a pleasing, harmonious effect.

133. Study II: the Introduction. — Study carefully the following examples of introductions, and be able to answer the questions given below: —

1. Messrs. Smith, Brown, and Co.,
314 Madison Avenue,
Buffalo, N.Y.

Dear Sir:

2. Prof. Henry R. Ames, LL.D.,
Easton, Ohio.

My dear Professor Ames:

3. Rev. Jacob Smith, D.D.,
25 Lexington Ave.,
Melrose, Ga.

My dear Dr. Smith:

4. Messrs. Ray, Worthington & Co.,
49 Warren St., New York.

Gentlemen:

5. Dear Mr. Courthope:

Your letter reached me, etc.-----

Mr. Joseph Laud Courthope,
25 Hillsboro Road,
Brooklyn, N.Y.

6. Mr. Henry Millar
123 Tenth Ave.
New York City

My dear Mr. Millar:

Questions.

1. What punctuation marks are used in introductions? For what purposes?
2. When punctuation is omitted as in example six, what marks must be retained?
3. How many lines are usually needed for the complete heading?
4. What is the nature of the indentions of the various lines of the address?
5. What is the position of the salutation?
6. Which salutations in the above are for business letters?
7. Which of the remaining is most formal? least formal?
8. What would be the nature of the introduction of a letter to your mother? to an uncle? to an intimate friend? to an acquaintance?

134. The Introduction. — The complete introduction includes the name and title of the person to whom the letter is written, together with his address. This is almost always the form of business letters. In letters to one's immediate friends, the address is often omitted; when not omitted and when letters are of a less intimate nature, the address is placed at the end of the letter and to the left. The introduction should

begin on the first line below the heading, about three fourths of an inch from the left edge of the paper. This margin should be preserved throughout the letter. All the matter in the introduction should be arranged as tastefully as possible. If writing out in full a word that may be abbreviated, will help the appearance, the word should be written out.

EXERCISE

135. Arrange in proper form, with proper punctuation, the following matter for headings and introductions: —

1. 729 Eastern Parkway Brooklyn N. Y. Dec. 29 1907
Messrs Brainard and Nichols 156 Fifth Avenue New York
Gentlemen.

2. 10 Maple Street Akron Ohio September 20 1907 Mr.
James Lawton Howard 1186 Park Place Brooklyn N Y My dear
Mr Howard.

3. Kenwood Madison Co N Y Jan 29 1907 Messrs Sibley
and Co Boston Mass Gentlemen.

4. 27 Arlington Place Lexington Ky June 5 1907 Prof Jonas
T. Archer Haverstraw College Haverstraw La.

5. 3991 Washington Boulevard Portsmouth Va Messrs Cart-
wright Ewell and Co 49 Nineteenth St Chicago Ill Dear Sirs.

6. 24 East 56th St New York The Electric Illuminating Co
47 Broome St Boston Mass Gentlemen.

7. 228 Miles Avenue Cleveland O Jan 6 1907 Messrs John-
son and Field 120 So Main St Salt Lake City Utah Dear Sirs.

8. 53 Sconondoa St Oneida N Y
Dear Henry

.....Mr Henry Van Buren 99 Alabama Ave
Birmingham Ga.

9. 160 Elberon Place Albany N Y Dec 16 1907 My dear Mrs
Middleton.

10. 29 First St Portsmouth Ohio Jan 18 1907 (complete by
-writing a heading to an elderly person whom you know well).

136. Study III: the Conclusion. — Examine carefully the following, and be able to answer the questions appended: —

1. Yours very truly,
Sibley and Company.
2. Most respectfully yours,
James Neilson.
3. Very truly yours,
Simon R. Anderson.
4. Cordially yours,
(Mrs.) Cornelia Ray Anderson.
5. Sincerely yours,
(Mr.) Marlon C. Evans.
6. Faithfully yours,
7. Devotedly yours,
8. Affectionately yours,
9. Your affectionate.....,
10. Most sincerely and respectfully yours,
Miss Arlington.
11. (Miss) Adelaide Browning.
12. (Mrs.) Adelaide Browning.
13. Adelaide Browning.
- 14.

Mrs. Harold R. Browning,
26 Rutland Road,
Hartford, Conn.

Questions.

1. Should every complimentary close begin with a capital?
 2. What punctuation mark always follows it?
 3. Under what circumstances is *respectfully* used in the close?
- truly? affectionately?*

4. Under what circumstances would a close like ten be used?
5. What should be the nature of the signature?
6. Under what circumstances may one sign simply his given name?
7. Under what circumstances should Mr., Mrs., or Miss be prefixed in parentheses?
8. When might such a signature as fourteen be used?

137. The Conclusion. — The conclusion contains an expression of courtesy, in bringing the letter to a close, and the writer's signature. The complimentary close is written on the line following the last line of the letter and well to the right of the page. It is followed by the signature, which begins a little farther to the right. The courteous close denotes the affection or respect we have for the person to whom we are writing, and the term used indicates the relation existing between the correspondents.

138. Study IV: the Superscription. — Examine the following examples of superscription, taking pains to observe the punctuation and arrangement: —

I.

*The Pulis Printing Co.,
1570 Fulton Street,
Brooklyn, N.Y.*

2.

Messrs. Sibley & Co.,
120 Boylston St.,
Boston,
Mass.

3.

Prof. Archibald Dunlop,
Hamilton,
Colgate University N.Y.

4.

From H. L. Jones,
Ogden, Utah.

The English Leaflet Co.
1570 Fulton Street
Brooklyn
N.Y.

5.

Miss Mary Levine
Duvernion
Box 87
Illinois

Questions.

1. What position on the envelope is given to the name of the person addressed? How far from top and bottom? How far from right and left?
2. What different customs are there about the use of punctuation on the envelope?
3. What positions may the street address hold?

4. How far to the right of the preceding one should each item of the address extend?

5. What general rule, used in arranging the heading and introduction, applies to the superscription?

139. The Superscription. — The superscription is the matter put upon the envelope for the proper delivery of the letter. It includes the name and title of the person addressed, the name and number of the street, name of the post office, the name of the county in case of a small village, and the name of the state. The person's name should be about halfway down the envelope and about equally distant from the two ends. The remainder of the superscription should be made to look as tasteful as possible; each added line should be set an even distance to the right of the preceding.

EXERCISE

140. Arrange properly the following matter for courteous close or for superscription: —

1. Yours most sincerely Mrs Geraldine Stonington.
2. Dr Henry P Ainsworth Durhamville Madison Co N Y.
3. Believe me yours faithfully Adelaide M Neilson.
4. Very cordially yours Sylvia May Strong Mrs John R Strong 29 Hopkinson Ave Syracuse N Y.
5. Very respectfully yours Mr Evelyn Allen.
6. Professor Marcus Jones Amherst College Amherst Mass.
7. William M Evans Esq 29 Wyoming Ave Helena Montana.
8. Mrs. Mary E Livingstone Augusta Me Sinclair Hotel.
9. Yours most cordially Helen Jackson Mrs Mortimer H Jackson.
10. The Forest Brothers Milling Co Butte Mont Box 927.

141. Study V: the Business Letter.— Study the following specimens of business letters for form, information, conciseness, courtesy, etc.:—

1. 110 WARREN ST., NEW YORK,
July 15, 1907.
MR. CHARLES H. ADAMS,
1161 Euclid Ave.,
Cleveland, O.

MY DEAR SIR:

It is impossible for me at this time to give you the information you desire. I hope to be able to do so within a few days.

Very truly yours,
MYRON H. MILLS.

2. HIGH SCHOOL, PORTSMOUTH, O.,
Jan. 20, 1901.
MESSRS. SIBLEY AND CO.,
120 Boylston St.,
Boston, Mass.

DEAR SIRs:

I inclose a check for ten dollars and seventy cents (\$10.70), for which please send me by express the following books:—

4 copies Painter's American Literature	at \$1.25	\$5.00
6 copies Eliot's Silas Marner	at .35	2.10
6 copies Lamb's Essays of Elia	at .35	2.10
6 copies Byron's Prisoner of Chillon, etc.	at .25	1.50

\$10.70

Your prompt attention will be appreciated, as we need some of the books for immediate use.

Yours very truly,
MILTON S. RIDDEL.

3.

607-617 University Block,
 SYRACUSE, N.Y.,
 Oct. 11, 1907.

MR. HAROLD D. JONES,
 15 Park St.,
 Brooklyn, N.Y.

DEAR SIR:

In reply to your inquiry as to payment of premiums annually, we beg to say, that a policy holder only has the privilege of changing mode of payment in such manner as not to break up any given policy year; therefore, change to annual payment must be made on the anniversary date of the policy. In your case this will be Oct. 1, 1907. You now pay \$8.95 twice a year, or a total of \$17.90
 An annual premium will be \$17.27
 Saving in premium cost, per year \$.63

Kindly inform us if you wish to pay annually at the time stated. If so, we will notify the Company to send future notices and receipts accordingly.

Yours very truly,

CHAS. T. BROCKWAY,
General Agent.

Questions.

1. Explain why all the parts of a complete letter are needed in each of the above examples.
2. Is there anything in the body of the first letter which is not needed?
3. What facts do the publishers need to know in letter two?
4. What particular care is needed in a letter of this kind?
5. What information has the recipient of letter three evidently asked for?
6. In addition to the information asked, what explanation has been given? Why?
7. What has the author of this letter done to avoid any possible misunderstanding on the part of the recipient?
8. What qualities have all three of these letters?

142. Business Letters. — A business letter should bear the same evidence of care, good taste, and cour-

tesy as a letter to one's most respected correspondent. Pains should be taken with the form, punctuation, grammar, and general structure of composition. Sentences should not be elliptical or abbreviated. Hasty abbreviations are an indication of laziness or disrespect, or both. In addition, a good business letter should be brief, definite, and clear. Nothing that the recipient may not need should be included. What is said should be put in such clear terms that the writer cannot be held responsible for mistakes. In this, the arrangement is very important. Write first that which the reader should know first, and proceed to develop the subject-matter in order, being careful to give all the particulars needed.

EXERCISE A

143. Rewrite the following letters, making all necessary corrections to render them good in form, subject-matter, and punctuation:—

1.

895 SMITH ST., ALTON, ILL.
Jan. 26, 1907.

HILDRETH & COMPANY
201 Polk St. Chicago.

DEAR SIR:

I saw your ad in the paper last Saturday and thought it would be well for me to take advantage of your book offer. Please send me the following books at 30 cents each, the price advertised:—

Scott's *Ivanhoe*, Verne's *Twenty Thousand Leagues under the Sea*, Kingsley's *Westward Ho*, and *Hypatia*, Henry Esmond and Tom Brown's *School Days*.

Respec.

VERNE M. HIGGINS.

Questions.

1. What errors do you find in the introduction and ending of this letter?
2. What information given is superfluous?
3. Wherein is the arrangement poor?
4. Wherein is there inconsistency in method?
5. What needed information is omitted? How are the books to be sent? How paid for?

2. 285 Main St Helena Mont Mr Jacob L Morris 121 Princeton Ave Washington D C dear sir In accordance with your instructions I visited the property of which you spoke and spent several days in examining it and neighboring properties. It is my candid opinion that the claims made by the promoters are pure misrepresentations Very truly yours Morrison Arkwright.

3. 49 Union Square New York April 7 1906 Mr Milton D Black 21 Hastings Ave Canastota N Y In compliance with your request of the 10th we quote you the following prices express charges to be paid by you Murray's Manual of Mythology \$1.10 Raleigh's Life of Milton \$.90 Tennyson's Works 2 vols \$2.40 Crashaw's The Making of English Literature \$1.25.

Kindly refer to these quotations when ordering Yours very truly The United States Book Co.

4. 293 Walnut Street Westfield Mass Nov 22 '07. The English Leaflet Co 1570 Fulton St Brooklyn N Y Gentlemen Inclosed you will find \$0.20 in stamps for which will you please send me at your earliest convenience English Leaflets on Macbeth and on As You Like It if it is ready if not Burke's Conciliation. Very truly yours Ellen R Simpson.

5. 1017 Madison Ave New York Aug 10 1906 Messrs Silver, Carton and Co 100 Irving Place Lowell Mass. Gentlemen the suitings recently shipped us by you and billed July 29 are far below the grade of samples shown us when we ordered. We are unable to make use of these goods and hold them subject to your orders Very truly yours Adams & Cooper.

6. Verona NY Messrs Baker and Taylor New York. Gentlemen please send me quotations on Guerber's "Legends of the Rhine" published by A S Barnes & Co and on Scott's works. Yours etc. John Storey.

EXERCISE B

144. Write letters in accordance with the suggestions given below, paying careful attention to all the essentials of a good business letter:—

1. Write a letter to the publishers, Perry Mason & Co. Boston, Mass., renewing your subscription to the *Youth's Companion*.

2. You have lost your arithmetic and must replace it. Write to the publishers, inquiring the price of a new one.

3. You have received an answer to the above; write another letter, ordering the book, and inclosing the money in proper form.

4. Several days have passed, and you have not received the book. Write for an explanation of the delay.

5. You expect to enter high school next fall. Write to the principal of the school, making two or three inquiries about things you would like to know beforehand.

6. As manager of the school basket ball team, write a challenge to the manager of the team of a neighboring school.

7. Write a letter to your teacher, asking for a recommendation to aid you in getting work during the summer vacation.

8. Answer the following advertisement: "Wanted, a boy of about twelve years to run errands. Must give reference as to character and general intelligence. John S. Kemp & Co., 828 Lincoln Place, Brooklyn, N.Y."

9. Answer the following advertisement: "Boy wanted in insurance office; good chance for advancement for public school graduate; commence at \$4.00 per week. B. C. H., 108 Herald Downtown."

10. You belong to a club recently organized for the study of a particular author. Write to Macmillan and Co. for the necessary books.

11. Write to the proper official, requesting information about visiting days at some institution.

12. Your school principal has issued an order which is thought

by your class to be unjust. Address to him a respectful protest on behalf of the class.

13. Write a letter to Spalding Bros., ordering a complete equipment for your athletic team.

14. Write a letter, challenging the pupils of another class to a spelling match with your own.

15. You have had to break an engagement with a business man. Write him a letter, apologizing and asking for another interview.

16. Write a letter, subscribing for one year to your favorite periodical. Inclose postal money order.

17. You were absent from school on a certain date. Your father is too ill to write your excuse. Write it for him to sign.

18. Order the materials with which to embroider a small doily in colors. Inclose money order in payment.

19. Write to a jeweler, asking for all necessary information regarding class pins.

20. Make application for the privilege of joining one of the boys' camps of the Y.M.C.A.

145. Study VI: the Friendly Letter. — Examine the letters given below and see if you can discover the essential qualities of a good friendly letter.

216 HIGHLAND AVE., OAKLAND, CAL.,
Aug. 27, 1906.

MY DEAR MR. HARRIS:

To-day's mail brought the certificate of work done by me in the Cornell Summer Session. Please allow me to thank you for your courtesy in complying with my request and for your generous words. They make me feel very humble, I assure you.

How I do hope the Superintendent will see fit to give me a trial! As yet he shakes hands, looks wise, and says, "I don't know whether I can appoint you or not. Others are also waiting." Poor man! After all, his burdens are heavy.

With best wishes for a happy year, I am,

Very gratefully and sincerely yours,

KATHARINE A. GLIDDEN.

MONDAY, April, 1844.

MY DEAR MAY:

I promised you a letter, and here it is. I was sure to remember it; for you are as hard to forget as you are soft to roll down hill with. What fun it was! only so prickly. I thought I had a porcupine in one pocket, and a hedgehog in the other. The next time, before we kiss the earth, we will have its face well shaved.

Did you ever go to Greenwich Fair? I should like to go there with you, for I get no rolling at St. John's Wood. Tom and Fanny only want roll and butter, and as for Mrs. Hood, she is for rolling in money. . . .

However, I hope we shall all have a merry Christmas; I mean to come in my ticklesome waistcoat, and to laugh until I grow fat, or at least streaky.

Give my love to everybody, from yourself down to Willy, with which and a kiss, I remain, up hill and down dale,

Your affectionate lover,

THOMAS HOOD.

VERONA, OHIO,

Sept. 19, 1907.

DEAR MR. ELLIS:

I wish to thank you for both the Syllabus and the copy of *The Sowers*. It was very kind of you to remember me. I am permitting our superintendent to study the Syllabus. Could you send me another to give him? I want my own. I cannot express an opinion on the book yet, as I have not had time to do more than glance at it.

Have you forgotten the poems you promised me? I want them so much.

I should like to know what you are doing this winter. Are you overworking as you always do? It seems a long time since I said good-by to you. I know you dislike writing letters, but if you can find time, won't you write me what you are doing?

Thanking you again for your kindness, I am,

Very sincerely yours,

MARY FRANCES BROWN.

Questions.

1. What evidently are the relations between the writer and the recipient of the first letter?
2. What is there pleasing about the letter?
3. Why would one be glad to receive such a letter?
4. What is the letter about?
5. What is the writer's purpose in the second letter?
6. Whose individuality is taken most into consideration, the writer's or the recipient's?
7. What does it contain of special interest to the writer? to the recipient?
8. Show in what respect it is conversational in tone.
9. What other characteristics of a good letter does it possess?
10. How do the relations between the writer and the recipient of letter 3 compare with those of letter 1?
11. What does each of these letters reveal about the writer?
12. What does each letter suggest about the recipient?
13. Name the chief qualities of a good friendly letter.

146. Letters of Friendship: Form. — The friendly letter is in the main of greater length than the ordinary business letter. It usually treats of a variety of material. This material should be properly arranged and grouped, so that the letter will not be disconnected. There should be proper paragraphing, proper division of words at the ends of lines, and when words are divided the hyphen should be used. The margin on the left should be straight, but never ruled. The letter should have all the parts of a letter, except the address in the introduction. The signature may consist of the given name simply, if the correspondents are intimate.

147. Content of a Friendly Letter. — What makes up the content of a friendly letter depends in a large measure upon the individuality of the writer; but it

should also be governed by the interests of the person to whom one is writing, and the degree of intimacy between the correspondents. One should write only those things his friend will be interested to know. If you are writing to a friend who is not acquainted with the members of your family, a complete family chronicle is out of place. In any case a letter should not be made up entirely of plain facts. A few pleasing incidents of your personal experience, told in a natural, vivacious manner, will be more appreciated by your friend than pages of "news." He will be glad to know something of your plans and prospects, but he will enjoy your letter most of all if you make him feel that he is having a real chat with you.

148. Qualities of a Friendly Letter. — A good friendly letter should first take into account the person to whom it is written. A letter that will do to send to a half dozen friends, will not be likely to please any of them. A letter should be written expressly for the recipient. Its purpose should be to give him pleasure. In order to do this in the highest degree, it should contain a large personal element; should be characterized by frankness and cordiality; and should be written in a way to indicate that the sender enjoyed writing it.

EXERCISE

149. Write letters in accordance with the suggestions given below, paying attention to all matters of form, courtesy, and propriety considered in our study of the social letter.

1. A friend has left the club of which you are a member, for some reason which you think insufficient. Try to persuade him to return.

2. In the first two weeks of your vacation, you have spent all of your allowance, but not extravagantly. Ask your father for more money.

3. On the street the other day you had a quarrel with your friend. You find that you were mistaken in what you said. Write a proper apology.

4. Write your aunt, telling her about your first experience in trying to make bread or cake.

5. Write a letter to a very close friend, inviting him (or her) to a Hallowe'en party at your house.

6. You have been rude to your teacher, and feel sorry for it. Write her (or him) an appropriate letter of apology.

7. You have been absent from school to attend to a sick mother. Write a note of excuse to your teacher.

8. Write a letter to a country acquaintance, describing a play, concert, party, or athletic game that you have recently attended in the city.

9. You have been delegated by your class to write to a member who is kept away by continued illness. Do so, letting him (or her) know whatever you think would interest him (or her).

10. A friend has entertained you at his (or her) country home for several weeks during the summer vacation. Write him (or her) a letter of appreciation and thanks.

11. Write a letter to your father in Europe on business, to explain why you have not been graduated.

12. You are in doubt what to do after being graduated from the grammar school. Write to an old acquaintance, asking for advice.

13. You are on a visit to your uncle's farm. Write home to your mother, telling her what you like best about farm life.

14. Write a letter to accompany a birthday gift to your grandfather.

15. Write a letter to your aunt, acknowledging a birthday gift from her.

16. You have just entered a new school. Write a letter to one of your old schoolmates about your first day's experience.

17. You have been awarded a prize for standing at the head of your class. Write the news to your mother, who is away from home.

18. Your teacher took your class on a picnic to the woods last Saturday afternoon. Write to a friend about the good time you had.

19. You have just had your first experience in declaiming before the assembled school. Write to some very intimate friend, describing the new experience.

20. The other day you and your chum played a prank on your teacher. Write an account of it to your brother, who is in college.

150. Study VII: the Formal Note. — Examine the following formal notes, observing the similarity between invitations and replies: —

(1)

Mr. and Mrs. Mortimer Jenkins request the pleasure of Mr. and Mrs. Johnston Archer's company at dinner on Thursday, December tenth, at eight o'clock.

2421 Hamilton Avenue,

Wednesday, December sixth.

(2)

Mr. and Mrs. Johnston Archer accept with pleasure Mr. and Mrs. Mortimer Jenkins's kind invitation for Thursday, December tenth, at eight o'clock.

696 Lexington Avenue,

Friday the eighth.

(3)

Miss Arthur regrets that a previous engagement prevents her from accepting Miss Hanna's kind invitation for Wednesday, June tenth, at five o'clock.

289 Park Place,

June seventh.

Questions.

1. In what person are all formal notes written?
2. Where is the address placed?
3. What words, usually abbreviated, are spelled in full in formal notes?
4. What facts are always given?

151. Formal Notes. — Formal notes are usually invitations or replies to invitations. They are written in the third person, and have neither heading, introduction, nor conclusion. The date is often at the close, to the left, the year commonly being omitted. In being formal one should not be affected.

152. Study VIII: Informal Notes. — Note carefully the likenesses and differences between formal notes and the following informal ones: —

(1)

MY DEAR MR. ALLEN,

Will you give us the pleasure of your company at lunch Wednesday, October ninth, at one?

Cordially yours,

HELEN BEACH.

1129 Prospect Street,
October fourth.

(2)

MY DEAR MISS BEACH,

It is a great pleasure to be able to accept your kind invitation for Wednesday, October ninth, at one o'clock.

Sincerely yours,

GERALD H. ALLEN.

412 Hampton Road,
October sixth.

(3)

Dec. 23, 1906.

MY DEAR ETHEL,

Will you give Mamma and myself the pleasure of your company to hear Lohengrin, Friday evening, the tenth? If convenient for you we will call for you at seven thirty.

Very sincerely yours,

JOANNA LAWTON.

(4)

DEAR ELIZABETH,

Harry and I are planning to have a small company of friends Wednesday of next week. I hope that you have no other engagement for that evening, for we want you to be with us.

Most sincerely yours,

VIRGINIA.

Questions.

1. Which of the above notes is most nearly formal?
2. Which suggests most intimacy?
3. Under what circumstances should a note be like the first? the third?
4. Under what circumstances might a note be more free than any of the above?
5. Under what circumstances might one with propriety omit entirely his address?

EXERCISE A

153. Wherein are the following incorrect? Rewrite them, making the proper corrections: —

1. Mr. and Mrs. Frank Wilson request the pleasure of your company at dinner Tuesday evening.
2. We shall be pleased to accept the kind invitation of Mr. and Mrs. Frank Wilson for Tues. evening.
3. MY DEAR MR. WHITNEY:

Miss Hunter requests the pleasure of your company at tea? Thursday, April the tenth, at five o'clock.

ALICE M. HUNTER.

4. The Misses Ferris regret that a previous engagement prevents them from accepting Miss Fulton's kind invitation.

197 Warren St.,

June 10.

5.

1316 SHERIDAN ROAD, CHICAGO, ILL.

Nov. 12 1906.

DEAR MARY,

I shall be delighted to accept your kind invitation for dinner Wednesday November 17 at seven o'clock.

Cordially yours,

FRANCES GRAY.

6. If Mr. and Mrs. Grant will take dinner with me at the club to-night, I shall be pleased to call for them on my way down at five.

Very cordially,

ROY B. JEFFRIES.

7. I accept with pleasure Mrs. Kessler's kind invitation for Wednesday at four.

Sincerely yours,

MARION PARSONS.

EXERCISE B

154. Write the notes asked for below, being careful to distinguish between formal and informal ones:—

1. Extend to your best school friend an invitation to spend the evening studying with you.

2. Write an acceptance of the foregoing invitation.

3. Write a formal invitation to the Washington's Birthday exercises given by the school.

4. Invite Mr. and Mrs. Holliday to a late dinner.

5. Propose a Saturday afternoon outing to your playmate.

6. Answer, with regrets, that lessons to be done will prevent your acceptance of the invitation.

7. The literary club of the school is to have an open meeting Friday after school. Write the invitation.

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8. You would like your friend to go home with you from school and remain to supper. Write to your friend's mother, asking her permission.

9. Write an invitation to a formal evening reception.

10. Write a formal note, expressing your regrets that you are unable to attend.

11. Write an informal invitation for a theater party.

12. Write a formal invitation for a luncheon, given in honor of a friend, and the corresponding acceptance and regrets.

CHAPTER VII

NARRATION

155. The Nature of Narration. — Narration is the form of discourse that deals with happenings or with objects in action or motion. Men and things act and are acted upon. Life is a continued series of actions; and any composition, oral or written, which recounts the happenings of any part of it, is a narrative. We go for a day's outing and have an enjoyable experience; upon our return we give a vivid account of it to our friends. There is a great automobile race; a reporter writes a thrilling account for his newspaper. An author becomes interested in the colonization of America, and collects the scattered facts into a great history. A novelist by the power of his imagination fabricates a stirring romance. All these are narratives.

156. Kinds of Narration. — We may classify narratives in two ways: first, according to the kind of material with which they deal; and, second, according to the method of treating that material. According to the first classification we have incidents, anecdotes, myths, legends, tales of adventure, novels, histories, and many other kinds. According to the second method of classification we have simple and complex narratives. A simple narrative is a story in which there is no plot,

simply a series of happenings. A complex narrative is a story in which there is some plot element. Plot always implies some kind of conflict or opposition. An account of your walk to school would be a simple narrative. The ordinary novel is a complex narrative.

157. Study I: Narrative Reproduction. — There are reproductions that are narrative and reproductions that are expository. Study carefully the two compositions given below. Both deal with the first canto of Scott's *Lady of the Lake*. Be able to tell what makes one a narrative and one an exposition.

A

THE CHASE

At daybreak, the bay of bloodhounds and the clang of hoofs and hunting-horns sounded through Glen Artney. Starting from his lair, the noble stag paused for a moment, head upraised; then, scenting his pursuers, he cleared the copse and raced away toward Uam-Var. Like a hurricane, dogs and horsemen swept the glen in pursuit. Up the heights of Uam-Var sped the stag; toiling after him, the hunters fell off one by one. Hardly half reached the summit. Here the stag halted; then with fresh vigor sped westward. As the chase swept through Cambusmore, past Benledi, and across the flooded Teith, hunter after hunter dropped out. When Loch Vennachar was reached, only a few huntsmen straggled after the flying quarry; and, when the panting stag dashed across the Brigg of Turk, but a single horseman remained in pursuit. Equally spent, pursuer and pursued struggled along beside Loch Acray. At last a mountain seemed to block the way, and the hunter prepared to take his prize. Baring his knife and mustering his breath, he thundered down upon the stag. But, swiftly turning, the animal vanished down a dark glen. The hunter put spurs to his horse; but suddenly the noble steed, exhausted, stumbled and fell dead.

B

THE CHASE

Scott opens his *Lady of the Lake* with a stag hunt. He pictures the course of the hunt over mountain and moor, over flood and and fell, the hunters dropping out until only one is left. This man he loses in a wild part of the Trossachs, and there has his horse fall dead. While the hunter gazes about him from a promontory, the author describes the surrounding scenery. Then he has him blow his horn for help, and conveniently brings forward the heroine of the story, rowing a shallop. When she has informed the hero that she expected him, the author transports both to her island home, and introduces her guardian aunt. After a pleasant evening, he lets the hero retire, but fills his sleep with phantoms to excite the imagination of the reader. That purpose accomplished, he leaves the hero to rest quietly till morning.

Questions.

1. Which of the foregoing compositions aim simply to tell a story in an interesting way?
2. What is the purpose of the other composition — to tell a story, or to explain what the author has done in his story?
3. Do you find any references to the author or to the book in the first composition?
4. Which of the two compositions is more interesting? Why?
5. Which theme gives more details? Which uses more descriptive words? Which tells more facts in the same amount of space? Which covers more ground?
6. Are important features of the original story omitted?
7. Is proper proportion given to the various elements of the story?
8. Does the retold story stop at the proper place for a story simply of the chase?
9. Explain the chief differences between a narrative reproduction and an expository reproduction of a story.

158. Narrative Reproduction. — One of the simplest forms of narrative writing is that of reproduction. The

materials of our story are given to us. The task for us is to select details and give them proper treatment in our story. We must avoid all reference to the original story and its author; and must write as if we were telling the story first-hand. Furthermore, we must put forth every effort to make the story interesting and picturesque, by means of vivid words and descriptive touches. What interests us is not so much the things that happen as it is the manner in which they happen.

ORAL EXERCISE

159. The sentences given below are bare statements of fact. Make them more interesting by the use of vivid words and by the addition of descriptive details.

Example. — Everybody came to meet him.

Changed form. — Old and young, women and children, throng the highways to welcome him.

1. A hundred huntsmen started on the chase.
2. The appearance of Rip drew attention.
3. Wolf came to his master's side.
4. The house stood on a hill.
5. Haskell got lost in the woods.
6. Beowulf slew the dragon.
7. We walked along the road.
8. At the back of the house were woods.
9. A gamin of Paris won the battle for Napoleon.
10. They got the hay in before it rained.
11. I saw a fight to-day.
12. Jerry killed a bear last summer.
13. All but one of the huntsmen fell out.
14. Rob came into the room.
15. Portia saved Antonio.
16. Joan of Arc led the Dauphin to Rheims.
17. The wind blew the boat ashore.
18. Leonidas died at Thermopylæ.

WRITTEN EXERCISE

160. Write vivid and well-proportioned reproductions in accordance with the following suggestions:—

1. The Summoning of the Clan (*Lady of the Lake*).

Content.—Preparation of the Fiery Cross—the departure of Malise—Malise at Duncraggan—the journey of Angus—the transfer of the cross to Norman.

2. "How I Killed a Bear" (Warner's *In the Wilderness*).

Content.—The blackberrying—discovery of the bear—the flight—waiting for the bear—shooting the bear—discovery that the bear was dead.

3. The Story of Rip Van Winkle.

Content.—Rip at home—his departure—the man with the keg—the tramp with the old man—the scene in the amphitheater—the reawakening—the return to the inn.

Make brief outlines for the following subjects before attempting to reproduce the stories.

4. Hiawatha's Wooing.
5. A Story from the *Lay of the Last Minstrel*.
6. A Story from *Ivanhoe*.
7. Evangeline's Search for her Lover.
8. The Bond Story in the *Merchant of Venice*.
9. A Story from my Favorite Novel.
10. A Story from my Favorite Poem.

161. Study II: the Biographical Sketch. — Another form of reproduction is the biographical sketch. There is the biographical sketch that is intended only to give information, and there is the kind that is intended to give pleasure. Compare the sketch of Scott's early life in the chapter on the whole composition with the following sketch:—

Walter Scott, one of a family of twelve children, was born in Edinburgh, Aug. 15, 1771. He died at Abbotsford, Sept. 20, 1832.

When he was about eighteen months old, the child had an attack of the teething fever, which left his right leg paralyzed. As a result of this he was always lame. With the idea that the country air would do him good, Walter was sent to his grandfather's farm at Sandy-knowe, where he lived most of the time till he was eight years old.

When he returned home to live in Edinburgh, he was strong and healthy. He was sent to the high school, but did not distinguish himself in his studies. He progressed well enough, however, to be able to enter college; and, after completing the high school course, he went to the University of Edinburgh.

From the University he went into his father's law office as an apprentice. Here he spent several years, learning legal forms and copying documents. He finally decided to become a lawyer as soon as possible, and set to work to master the books necessary to pass the required examinations. He was admitted to the bar in 1792, when he was twenty-two years of age.

Questions.

1. Which of the two sketches is more interesting? Why?
2. What is the purpose of the foregoing sketch?
3. Which sketch gives more information about the leading facts in Scott's life in a given space?
4. Which tells us things that help us to understand the man?
5. What things in the longer narrative would not be appropriate at all in a mere informational sketch?
6. What differences between the two sketches do you notice in the choice of words?
7. Which kind of sketch should we always try to write in our composition work? Why?

162. The Biographical Sketch. — Whether it is based on books, verbal reports of others, or on first-hand knowledge, a biographical sketch is a kind of reproduction. We are telling facts in the order in which

they occurred. What we have to do is to use judgment in selecting the things we are to mention. We must have a definite purpose, and must select things that bear upon that purpose. And in determining our purpose, we must remember that it is always more interesting to know the man, to see him as he was or is, than simply to know that certain things happened to him, and that he did certain other things. Always tell those things about the man that make him and his life different from other men and other men's lives. Tell the things that made or make the man interesting to his friends and fellow-men.

ORAL EXERCISE

163. Mention the things of particular interest in the lives of three of the following persons, — things that distinguish them from others: —

1. Wilhelm Tell.
2. King Arthur.
3. William Shakspeare.
4. George Washington.
5. Abraham Lincoln.
6. Napoleon.
7. Julius Cæsar.
8. My Favorite Hero.
9. My Favorite Novelist.
10. My Favorite Aunt.
11. The Best Man I Know.

WRITTEN EXERCISE

164. Write an interesting biographical sketch on one of the subjects in the preceding exercise or on one of the following: —

1. Robin Hood.

Content. — Childhood — how he came to live in the greenwood — his principal adventures — his death.

2. Joan of Arc.

Content. — Childhood — as shepherdess — heavenly voices — her interview with the Dauphin — the relief of Orleans — the defeat of the English — the coronation of the King — capture by the Burgundians — trial as sorceress — death at Rouen.

3. Sir Walter Raleigh.

Content. — Raleigh and the Devon sailors — his first adventures — Raleigh and the Queen — his part in the fight with the Spanish Armada — Raleigh's marriage — the Queen's anger — Raleigh's enterprises in the New World — his gallant fight in Cadiz harbor — Raleigh and his enemies — Raleigh in the tower — his last voyage — his death.

4. Beowulf the Dragon-slayer.

Content. — Beowulf in his own country — his decision to help the Danes — his reception in Denmark — the fight with Grendel — the battle with Grendel's mother — Beowulf as king — the slaying of the dragon — Beowulf's death.

5. Richard the Lion-hearted.

Content. — His youth — as a young troubadour — how he won Berengaria — the Third Crusade — his imprisonment in Austria — his escape and return to his kingdom — his forgiveness of his brother — his death.

165. Study III: Mythological Stories. — Examine carefully the story given below, to find out wherein it is like the biographical sketch, and wherein it differs from the biographical sketch.

HOW THESEUS SLEW THE MINOTAUR

In ancient times Athens paid to Crete a forced yearly tribute of youths and maidens, to be eaten by a monster called the Minotaur. With the purpose of slaying this creature, Theseus one year joined the company sent to be sacrificed. They crossed to

Crete, and were consigned to a bewildering network of passages, called the Labyrinth. In this the Minotaur ranged, devouring his victims, who were unable to escape. Fortunately the princess Ariadne had become enamored of Theseus; and, when he entered the Labyrinth, she secretly gave him a skein of thread and a club. One end of the skein Theseus fastened at the entrance, and, letting the thread unravel from his hand, bravely advanced, club upraised, to find the Minotaur. He felt his way cautiously in the darkness, listening for the snort of the man-beast. Finally he spied a faint, distant gleam of light, which increased as he pressed forward, till he could see the interior of a spacious cave. It was strewn with bones and rendings of human flesh; and, there at the farther side, was the Minotaur raging up and down. With a cry of anger, Theseus dropped his thread; and, gripping his club, sprang toward the beast. For a moment, at sight of an armed man, the Minotaur cowered; then, bellowing furiously, galloped upon his enemy. Theseus dodged nimbly, and heaved a telling blow as the monster rushed by. Attack followed attack, and blow upon blow. Time and again the hero barely escaped being crushed against the rocky walls, by the onslaughts of his infuriated enemy. But at last, seeing the brute stagger from the rain of blows, Theseus flew to meet him. They dashed together with a violence that shook the cave. Uttering an exultant shout, Theseus heaved his club again with all his might, and brought down a blow that stretched the monster lifeless. Then, picking up the thread, he wound his way out of the Labyrinth; and soon made good his escape to his native land.

Questions.

1. With how many things may a biographical sketch deal?
2. How many different happenings are discussed in the foregoing story?
3. Which is more exciting, the foregoing story, or the biographical sketch of Scott in Chapter V? Why?
4. Which gives more minute details and more descriptions?
5. Point out the minute details that add interest to the short story; some of the descriptive words.
6. Do we know all the time how the conflict is coming out, or are we kept in doubt, or suspense, till the end?

166. Mythological Stories. — In the selection we have just studied we have a story of mythology that differs considerably from the biographical sketch; because it deals with a single event, while the biography deals with a long chain of events. In the one case, we are interested chiefly in the man himself. In the biographical sketch, too, the narrative is simple in nature. Things follow the order of time, without reference to their relation to each other. In the story of Theseus, there is a kind of plot. The hero set out to do a certain thing, and met stubborn opposition. The question in our minds is, Will he succeed? Of course, we might have biographical sketches of mythological persons, which would resemble the biography of any other person; but the story should be centered upon a single interesting event. ^y

ORAL EXERCISE

167. Mention something in the lives of each of the persons named below that would make a good story, like the Theseus story; and explain why it would be interesting.

- | | |
|----------------|------------------|
| 1. Ulysses. | 9. Achilles. |
| 2. Hector. | 10. Bellerophon. |
| 3. Paris. | 11. Bacchus. |
| 4. Æneas. | 12. Apollo. |
| 5. Orpheus. | 13. Psyche. |
| 6. Proserpine. | 14. Narcissus. |
| 7. Hercules. | 15. Leander. |
| 8. Œdipus. | 16. Niobe. |

WRITTEN EXERCISE

168. Write short stories in which the reader's interest is kept throughout, because he does not know what the outcome will be. In preceding exercises we have been condensing stories. In this we must expand, and shall need to draw upon our imagination for the little interesting particulars and bits of description.

1. Apollo was banished from heaven by Jupiter and went to serve King Admetus. He was won by the kindness of Admetus, and asked the gods to bestow immortality on the king. His request was granted, on condition that, at the appointed time, some one be willing to die in the king's stead. Alcestis, the beautiful wife of Admetus, consented. But Admetus thought his immortality too dearly bought. Finally Hercules went to Hades and brought Alcestis back.

2. Apollo came to earth to enjoy the society of a youth named Hyacinthus. To pass the time, the two friends pitched quoits. Zephyr, god of the west wind, jealous of Apollo, blew the quoit thrown by Apollo so that it struck Hyacinthus on the temple. Apollo tried by every possible means to restore his friend, but in vain. As a reminder of his friend, Apollo changed the drops of blood that had fallen on the ground into flowers, which have ever since borne his name.

3. Pygmalion, king of Cyprus, was a celebrated sculptor. His practiced hand made an image of Galatea, which was so beautiful that Pygmalion loved it passionately, and prayed Venus to give it life. Venus directed the sculptor to clasp the statue in his arms and kiss it as if it were alive. To his astonishment, the chiseled marble became warm beneath his touch, and finally spoke to him. Galatea became his faithful wife.

4. Because of the faithlessness of Laomedon, king of Troy, Neptune created a dreadful sea-monster, to which the Trojans had to pay the tribute of a beautiful maiden every year. At last the lot fell upon the king's daughter. Laomedon offered a great

reward to any hero who should kill the monster. Hercules, after a terrible conflict, slew the monster with an oaken club.

5. On their return from Troy, Ulysses and his men were wrecked on the island of the Cyclops, called Polyphemus, an enormous giant with one eye in the middle of his forehead. He took Ulysses and his men to a cave, in which he lived and kept his sheep at night. He killed and devoured daily several of the men. Ulysses planned to escape, but was carefully guarded. One night when the giant was asleep, Ulysses put out his eye with a sharpened post. Finally the hero and his men escaped by tying themselves under the bodies of the great sheep as they were driven to pasture.

169. Study IV: the Historical Sketch. — Study the following story to find out how the historical sketch resembles the mythological story: —

THE CAPTURE OF STONY POINT

One dark, sultry night in 1779, a body of American troops moved stealthily upon Stony Point. In the lead strode Anthony Wayne with a negro, from whom he had learned the countersign of the British. Ahead in the darkness loomed the hill, dark and precipitous, with the fort at its top; before them stretched a treacherous swamp, spanned only by a narrow, winding causeway. As Wayne and his companions reached the causeway, a sharp challenge rang out, followed by a demand for the countersign. This was speedily given. The men rushed forward; and, before the sentinel could utter a sound, hurled themselves upon him and gagged him. Under the careful guidance of the negro, the whole body then moved along the causeway. More than once a foot slipped, and a cry half escaped the lips of the stumbler; but by good luck the whole force, undetected, gained the base of the hill on which the fort stood.

There Wayne swiftly divided his followers into two divisions. With unloaded muskets and fixed bayonets, they began the perilous ascent. On, on they pressed toward the enemy, hugging the ground to avoid a fall, and to escape the storm of bullets they

momentarily expected. They were halfway up now; they were closing around the nearest picket; they were upon him, when a sheet of red flame burst from the fort, and a rain of lead swept their ranks. "Mad Anthony," in the very front, fell wounded. As his men rushed forward, he begged to be taken into the fort to die there. But before they could obey, he decided *not* to die, and dashed off to head his troops. Inspired by his example, the men swept in an irresistible torrent upon the enemy. In a few minutes the six hundred British were killed, wounded, or made prisoners; and the Stars and Stripes were hoisted over the fort.

Questions.

1. What facts are given by way of introduction or explanation?
2. At what point does the *action* of the story begin?
3. What creates interest in this story?
4. What little incidents arouse and hold our attention?
5. Do we know just how the story is going to turn out before the end? What is the value of keeping the outcome in doubt?
6. What may be considered as the conclusion of the story?
7. Do you find in this story anything that is not needed to explain the situation, and to make the story interesting? Do you find details that might just as well be omitted?
8. Are the facts true to history?
9. Mention all the vivid words in the story. Use each in a sentence of your own composition.

170. The Historical Sketch. — There is little difference between the mythological story and the historical sketch, except that the latter is based upon fact; and, therefore, the writer must take pains to become thoroughly acquainted with the historical setting and the details of the story. It is perfectly proper, however, to draw upon the imagination for descriptive touches to make the account interesting, to give it life. These minor matters must, however, be in harmony with the facts of history. In writing a historical sketch, first, select a subject that is capable of being treated properly

in a short composition; next, get all the information on the subject possible; then, make a brief outline, so that you will not forget something essential when writing; and, finally, in the writing, give life to the story by means of descriptive details and vivid words.

ORAL EXERCISE

171. Explain what circumstances would need to be given as an introduction, and what facts would make up the story on each of the following subjects: —

1. Perry's Victory on Lake Erie.
2. Grant's Capture of Fort Donelson.
3. The Fight between the *Constitution* and the *Guerriere*.
4. The Escape of Union Prisoners from Libby Prison.
5. Washington Crossing the Delaware.
6. Benedict Arnold at Saratoga.
7. The *Monitor* and the *Merrimac*.
8. The Surrender of Cornwallis.
9. Washington's Escape from Long Island.
10. The Assassination of Lincoln.
11. The Landing of the Pilgrims.
12. Farragut Running the Blockade.

WRITTEN EXERCISE

172. Write vivid historical narratives in accordance with the suggestions given below. In each case the first details are simply explanatory and should be as condensed as possible. Dwell upon the exciting part of the story in each case.

1. The Boston Tea Party.

Content. — The tax on tea — the resolution of the people of Boston — preparations for the "party" — circumstances of the

night — the boarding of the vessel — casting the tea overboard — departure of the party.

2. The Death of Leonidas and the Three Hundred Spartans.

Content. — The war with Persia — Leonidas at Thermopylæ — continued repulse of the Persians — the treachery of a Greek — Leonidas hemmed in on both sides — repulse after repulse — loss of Spartans one by one — the death of Leonidas — continued fighting of his men — the fall of the last Spartan.

3. The Last Fight of the *Revenge*.

Content. — War between England and Spain — small English fleet near the Azores — the coming of a large Spanish fleet — departure of whole English fleet except the *Revenge*, commanded by Sir Richard Grenville — many attempts of the Spaniards to board the *Revenge* — the bitter fight — the crippling of many Spanish ships — the giving out of the ammunition — the final capture of the *Revenge* — the storm — the going down of the *Revenge*.

4. Wolfe's Victory at Quebec.

Content. — Gaining the Plains of Abraham — the discovery by the French — the order of the English — the details of the conflict — the charge by the English — Wolfe's three wounds — the flight of the French — Wolfe's last command.

5. How Hervé Riel Saved the French Fleet.

Content. — French ships flee from the English — they seek the harbor of St. Malo — pilots come out to meet the fleet — they declare such ships cannot pass the channel — Dumfreville orders the ships beached and blown up — Hervé Riel, a Breton sailor, pushes through the crowd to the Commander — he declares that the pilots are bought by the English — takes the wheel and leads the fleet safely into the inner harbor — Dumfreville tells Hervé to name his reward — he asks for a holiday — this is given, and nothing more.

6. How Horatius Kept the Bridge.

Content. — The expulsion of the Tarquins from Rome — their return with a large army under Porsena and Sextus, the son of Tarquin — the attempt of the Romans to hew down the bridge — Horatius with Lartius on his right and Herminius on his left defending the entrance to the bridge — the bloody hand-to-hand

conflict with champions of the invaders—the fight between Horatius and Astur—death of Astur—retreat of Lartius and Herminius before the bridge falls—the demand that Horatius surrender—the plunge of the wounded Horatius into the river—his successful struggle for life—the shouts of welcome to the Roman shore.

173. Study V: the Incident.—One of the most common and, at the same time, most interesting kinds of short narratives is the incident or anecdote. Study carefully the following to find out what makes an incident interesting:—

THE VICTOR OF MARENGO

Napoleon was sitting in his tent. Before him lay a map of Italy. He took four pins, stuck them up, measured, moved the pins, and measured again. "Now," said he, "that is right. I will capture him there."

"Who, sire?" said an officer.

"Melas, the old fox of Austria. He will return from Genoa, pass through Turin, and fall back on Alexandria. I will cross the Po, meet him on the plains of La Servia, and conquer him there." And the finger of the child of destiny pointed to Marengo. But God thwarted Napoleon's schemes, and the well-planned victory of Napoleon became a terrible defeat.

Just as the day was lost, Desaix came sweeping across the field at the head of his cavalry and halted near the eminence where stood Napoleon. In the corps was a drummer boy, a gamin whom Desaix had picked up in the streets of Paris, and who had followed the victorious eagles of France in the campaigns of Egypt and Austria.

As the column halted, Napoleon shouted to him: "Beat a retreat."

The boy did not stir.

"Gamin, beat a retreat!"

The boy grasped his drumsticks, stepped forward, and said: "O sire, I don't know how; Desaix never taught me that. But

I can beat a charge. Oh! I can beat a charge that would make the dead fall in line. I beat that charge at the Pyramids once, and I beat it at Mount Tabor, and I beat it again at the Bridge of Lodi, and oh! may I beat it here?"

Napoleon turned to Desaix: "We are beaten; what shall we do?"

"Do? Beat them! There is time to win victory yet. Up! gamin, the charge! Beat the old charge of Mount Tabor and Lodi!"

A moment later the corps, following Desaix, and keeping step to the furious roll of the gamin's drum, swept down on the host of Austria. They drove the first line back on the second, the second back on the third, and there they died. Desaix fell at the first volley, but the line never faltered. As the smoke cleared away, the gamin was seen in front of the line, still beating the furious charge, as over the dead and wounded, over the breast-works and ditches, over the cannon and rearguard, he led the way to victory.

To-day men point to Marengo with wonderment. They laud the power and foresight that so skillfully planned the battle; but they forget that Napoleon failed, and that a gamin of Paris put to shame the child of destiny.

— J. T. HEADLEY: *Napoleon and his Marshals*.

Questions.

1. What is the central idea of this incident?
2. Who is the more interesting person, Napoleon, or the gamin of Paris? Why?
3. How much of the story is given to explain the situation? In other words, at just what point is the real incident taken up?
4. At just what point does the incident end?
5. Does the last paragraph draw the incident to a fitting conclusion? Why? Would the incident be abrupt without it?
6. Point out some of the words or longer expressions that give life to the story.
7. What about the gamin interests us?
8. What other things interest us in the incident?
9. Would the incident be as good if the conversation were not given word for word?

10. Do you find anything in the account that could well be left out?

11. Tell what you consider to be the chief characteristics of a good narrative incident.

174. The Incident Narrative. — The incident narrative is one of the simplest forms of narration; yet it may be made one of the most amusing or thrilling, according to the nature of the incident related. In writing a narrative of this kind, certain things must be kept in mind. In the first place, the incident must possess a natural interest; it must be humorous, or strange, or romantic, or thrilling; and the writer must have in mind continually the definite purpose of making the account humorous, or strange, or romantic, or thrilling. Everything that does not help to accomplish that purpose should be omitted. Circumstances of time, place, and persons should be explained carefully first, so that the incident may be properly understood. Then the story should proceed naturally to the climax, where it should stop, or be drawn to a close by a brief explanation, or statement of results. The narrative should be made lifelike by means of vivid words, and actual conversation whenever the conversational element enters.

ORAL EXERCISE

175. Develop two of the suggestions given below into interesting oral narratives. Be careful (*a*) to explain the situation, (*b*) to make the account move rapidly, (*c*) to introduce natural conversation, and (*d*) to stop at the proper time without unnecessary explanation.

1. On your way to school you saw what might have proven a very serious accident. A drunken motorman attempted to run down a car ahead. An accident was averted by a passenger's presence of mind.

2. A lady is far away from home in the city; when she is about to pay her street-car fare she discovers that she has no money.

3. Your brother had been out late and found the door locked when he returned home. Not wishing to arouse the family, he attempted to enter the house through the window. You mistook him for a burglar.

4. On a fishing trip, Jack Doyle, who had boasted so much of his skill as a swimmer, fell into the pond; and you and a friend had to pull him out.

5. You made a spice cake for supper, but by mistake put in pepper for allspice. You had a guest. Tell what happened.

6. On April 1 your sister played a trick on you. Tell how you got even with her.

7. An accident befalls a man who has done you an injury, and you have an opportunity to be of great assistance to him. Explain the result.

8. To avoid running over a child, a chauffeur dashes his car against a tree. There are many witnesses to the deed.

9. A man fell from a boat into a river and was being swept toward the falls. He was rescued at the last minute.

10. A person in a street car, in tying his shoe laces, by mistake ties that of the person next to him to his own.

11. A minister, having recently moved, carelessly enters the wrong apartment, and is taken for a thief.

12. Once when all your family were away from home, you climbed upon the barn. The ladder fell down, and you were left there for several hours.

WRITTEN EXERCISE

176. From two of the suggestions given below, develop carefully written narratives of incident. Fol-

low the suggestions given at the beginning of the preceding exercise; and, in addition, be sure to paragraph properly the conversational parts.

1. An Experience with a Bicycle.

Suggestions. — A hill — a broken chain — a dog — a pond at the bottom of the hill. Use somewhere in the story the following words: hazardous, risk, terrified, dashed, yell, crash, howl, splash.

2. A Narrow Escape.

Suggestions. — At top of stairs — lamp in each hand — trip in skirt — a crash — Bob, our Newfoundland dog, on stairs. Use the following words: descend, dreamily, startled, bounded, shriek, headlong, clung, bruised, tears.

3. A Case of Mistaken Identity.

Suggestions. — Mr. Smith's garden plundered — thief seen — Mr. Smith meets man who looks like thief — words follow — blows are about to be given — real thief appears. Use the following words: trampled vines, leaped, disappeared, repay, assure, confess, humbly, pardon.

4. An Incident from the Life of Joan of Arc.

Suggestions. — Joan led before the Dauphin — many lords present — Dauphin undistinguished — Joan recognizes him — Joan's story — the Dauphin's consent. Use the following words: opposition, obedience, heavenly voices, timidly, confidence, inspiration, mission, noble, simple-hearted.

5. The Marriage of Allan-a-Dale.

Suggestions. — The harper — the old bridegroom — the bride — Locksley's interruption — the blast on the horn — the fifty yeomen — the new bridegroom — the new priest — the ceremony. Use the following words: feeble, downcast, surprise, disgust, astonishment, scorn, delight, merry.

6. Sir Lancelot in Sir Kay's Armor.

Suggestions. — Kay asleep — Lancelot exchanges armor and departs — three knights of Arthur's Court take Lancelot for Kay — they decide to have some fun — they are all overthrown — Lancelot rides away. Use the following words: helmet, shield, lance, shocked, hurled, chagrined.

CHAPTER VIII

DESCRIPTION

177. The Nature of Description. — In composition writing we deal with two kinds of material, objects and ideas. In description, as in narration, we are concerned with objects. In narration, we tell how objects act or are acted upon; that is, what they do, or what is done to them. In description, our purpose is to tell how a thing looks, feels, sounds, or smells. Most often we are interested in trying to convey to others a picture of what we saw. Whenever we witness anything that moves us to laughter, to thrills of pleasure, to pity, we wish our friends to feel what we felt, and, consequently, we try to reproduce by means of words what we saw. Sometimes we speak of describing some one's anger, joy, or grief; but, in reality, what we describe is not the anger, joy, or grief, but the person when under the influence of one of these feelings. We may say that the purpose of description is to depict something so vividly that others may form a mental picture of the thing described.

EXERCISE

178. Explain whether the following sentences are chiefly narrative, descriptive, or expository: —

1. Marner went home, and for a whole week sat alone.
2. Marner sat alone so long, because he was in despair.

3. Marner sat as if utterly crushed, his timid, shrinking form leaning forward helplessly; his large gray eyes gazing vacantly and far off.

4. The prisoner never flinched as the charge was read.

5. The prisoner stood quiet and attentive, watching the proceedings with a grave interest, his hands resting on the slab of wood before him.

6. The prisoner's innocence enabled him to hear the charge without flinching.

7. Jerry was stretching his neck in that way because he wanted to see who they were.

8. Jerry stretched his neck to see who they were.

9. Jerry stood with his neck stretched forward like a camel's to see who they were.

10. More than anything else, the fear of losing his daughter troubled Dr. Manette.

11. Dr. Manette went through a long struggle before yielding his consent.

12. In his face was evident a struggle, with that occasional look of dark doubt and dread.

13. He was shown upstairs, where he found Lucie at her work.

14. He was shown upstairs that he might interview Lucie alone.

15. He stood at the door, looking in at Lucie as she bent over her work.

179. The Essentials of Description. — There are two things absolutely essential in writing good descriptions. We must first see the thing as it is, and we must then find the proper words to describe what we see. If we describe a thing which has made a deep impression on us, we shall have little difficulty about the clear seeing. If, however, we attempt to describe that which has not made a deep impression on our minds, we shall find it necessary to look at it again, examining it long and carefully. Now, we may have clear im-

pressions of objects and not be able to reproduce them, because our command of words is limited, just as we could not reproduce them in painting, because we have not sufficient command over colors. Our greatest need, then, at present, is a descriptive vocabulary.

180. Study I: Descriptive Elements. — Examine the sentences given below to find out just what words help to give or to suggest a picture. Many sentences, the central idea of which is narrative, contain words that suggest how the object looks in action.

1. The oxen labor up the hill with the creaking wain.
The team walks up the hill with the wagon.
2. A gleam shot through the blackness.
A light passed through the night.
3. Solemnly the procession paced by.
The company passed by.
4. With even step and musing gait he moves.
He moves.
5. He looked at him with an expression that betokened reverence.
He looked at him reverently.

Questions.

1. How is the picture suggested by *oxen* more definite than that suggested by *team*?
2. What does *shot* express that *passed* does not?
3. Show that *wain* is more picturesque than *wagon*.
4. What does *creaking* suggest in addition to sound? What causes the creaking? Why do the oxen *labor*?
5. Point out the differences between the nouns used in the remaining pairs of sentences. Between the verbs.
6. What is the effect of descriptive adjectives and descriptive adverbs?
7. What part of the verb is used as a descriptive adjective?
8. What other sentence elements are used to describe?

181. Descriptive Elements. — From our examination of the foregoing sentences, we see that the descriptive elements of the sentence are nouns, adjectives, verbs, adverbs, phrases, and clauses. The nouns and verbs that have descriptive force are what we call specific words; that is, words that specify just what we mean. For example, the word *building* is very indefinite: there are many kinds of buildings. The word *dwelling* is more definite, because it suggests to our minds a building used for a particular purpose. The word *cottage*, however, suggests to our minds a particular idea. It is a specific word; it specifies the particular kind of building. In like manner, a verb like *pass*, which simply indicates motion, is indefinite; whereas a verb like *shoot*, or *creep*, or *dart*, which tells how something *passes*, is a specific word. Sometimes it is impossible to find specific nouns and verbs to convey the whole impression, and we have to use modifiers; adjectives, adverbs, phrases, or clauses to complete the description. Both kinds of descriptive elements, simple specific terms, and descriptive modifiers, are necessary; but the specific words are usually more effective.

ORAL EXERCISE

182. Descriptive Nouns. — In the blank spaces below insert the word which you consider most specific, hence most descriptive, and give a reason in each case for your choice.

1. We came upon a sheltered.....among the hills (depression, glen, spot).

2. Then there came a.....from the room below (cry, sound, shriek).

3. When will that.....ever pass from my dreams (sight, phantom, spectacle)!

4. A.....flows directly in front of the.....(stream, torrent) (structure, old house, hovel).

5. The.....he described as literally tapestried withof gold and silver (building, house, temple) (pieces, plates, sheets, slabs).

6. We have just come from that dreary.....(waste, region, place, wilderness).

7. He expressed a strong.....to see the wonderful stranger (curiosity, feeling, desire).

8. We were startled by the.....on his face (look, expression, leer).

9. Several times the voyagers encountered.....(tempests, storms, bad weather, gales).

10. Do you see that.....over the way there (fellow, person, youngster)?

11. His.....was of skin of bats, as soft and sleek as velvet (clothing, garb, suit, uniform).

12. He did not comprehend the.....that had overtaken his people (doom, calamity, fate, destiny).

13. It was a small.....of men and women that assembled there (band, number, company).

14. He was born in a.....in Devonshire (place, hamlet, town).

15. There arose a tremendous.....in the camp (noise, disturbance, disorder, uproar).

WRITTEN EXERCISE

183. **Descriptive Nouns.** — Rewrite the sentences given below, substituting specific words for the indefinite nouns printed in italics. You should use a dictionary or a book of synonyms in your search for proper

words. You may make other minor changes in the sentences whenever necessary.

1. The *men* came at last down to a little *place* by the *sea*.
2. The *tree* was fiercely shaken by the *wind*.
3. The *bird* made its nest in the old tree by the corner of the *building*.
4. Great was his *feeling* at the *sight* presented by his companions.
5. He now steered his *boat* boldly out to *sea*, instead of hugging the *land*.
6. The *character* of his speech and his *bearing* affected King Charles powerfully.
7. With their weapons they speedily stopped the *advance* of the men.
8. Their *movement* was hastened by the *number* of weapons hurled after them.
9. Pizarro found himself abreast of an open *piece* of *country*.
10. From the *eminence* we beheld the *fight*.
11. Charles examined with great interest the various *objects* which his *court officer* exhibited to him.
12. Directing their *courses* to Verona, the two men soon had the *pleasure* of embracing each other, and recounting their several *experiences*.

ORAL EXERCISE

184. **Descriptive Verbs.** — Insert in the blank spaces below the word which you consider the most specific, and hence the most descriptive. Give a reason in each case for your choice.

1. The butterflies.....from flower to flower (passed, flew, flitted).
2. He.....angrily across the room (walked, strode).
3. The airship.....over the city, like a gigantic bird (sailed, moved, soared).

4. Molina was then.....to the residence of the governor (taken, conducted, led).
5. The Indians were.....by his appearance (surprised, dazzled, astonished).
6. "Let him alone," he.....quietly (said, whispered, remarked).
7. All seemed to have been.....in the same mold (made, cast, formed).
8. Darkness.....in dim corners (was, crouched, remained).
9. Bright blood.....from the wound (came, flowed, spurted).
10. I.....a something in the sky (saw, spied, beheld).
11. The stars.....(appear, rush out).
12. Ice, mast high,.....by the vessel (floated, passed, drifted).
13. The white moon.....through the fog (appeared, glimmered, shone).
14. Everywhere the mists had.....(disappeared, faded away).
15. Mont Blanc.....high above the surrounding peaks (rises, towers, stands).

WRITTEN EXERCISE

185. Descriptive Verbs. — Write complete sentences containing descriptive verbs, using the subjects given below. Add phrases or clauses to make the sentences effective.

1. The old man, feeble with age.....
2. The heavy clouds.....
3. With a scream of delight the boy.....
4. In the east the first streaks of dawn.....
5. Running to her rescuer, the beautiful girl.....
6. Crazy by her cruel scorn, the knight.....
7. Even as the traveler looked up, the moon.....

8. In the darkness the snow-white blossoms.....
9. When they were close upon the hut, a cry.....
10. In the garden, bright fountains.....
11. At the word, his eyes.....
12. Just as they were closing around me, I.....
13. From this rocky chasm, a torrent.....
14. In the close, sultry air, not a twig.....
15. Five miles the sacred river.....

ORAL EXERCISE

186. Descriptive Modifiers. — In the blank spaces below insert appropriate descriptive modifiers. They may be adjectives, adverbs, phrases, or clauses.

1. The girl was adorned.....
2. I found myself in a hall, the roof of which was supported by.....joists of.....English oak.
3. Of all the.....festivals, that of Christmas awakens the most.....associations.
4. Bruno is the.....dog I ever saw. He has.....ears, which....., and a coat of fur that.....
5. The march was.....
6. The broken fragments still bore evidence of former
7. The passageway was.....
8. Lord Crawford was dressed in the.....befitting his office.
9. The presents consisted of.....
10. The banquet was.....in the highest degree; songs were sung, and.....stories of.....told.
11. His.....temper made him a convenient tool.
12. The.....ornaments rifled from the dwellings were deposited in a.....
13. The watch fires.....
14. After crossing the.....of the Mississippi, the army advanced over a.....district.....
15. They quaffed wine from.....vases.

GENERAL EXERCISE

187. Write out the passages given below, filling in the blanks with appropriate descriptive modifiers, and substituting specific words for the general terms italicized.

1. And now I see the outside of our house, with the..... windows standing.....to let in the.....air.....and the.....rook's nests still *remaining* in the trees. And now I am in the garden, with a.....fence, and a.....gate and.....padlock; where the fruit *is* on the.....trees,and.....than fruit has ever been since.

2. But there remained a broken country, and , a.....village at the bottom of a hill, a..... sweep and rise beyond it. Far off was a.....church tower and a.....windmill. There *was*, too, a.....prison on a crag.

3. He was tall, but exceedingly....., with..... shoulders,arms and legs, that, feet.....; and his whole frame most loosely hung together. His head was....., and.....at the top, with.....ears, large and asnipe nose, so that it looked like a weather cock *set* upon his.....neck to tell which way the wind blew.

4. It was but a step on either hand to the.....untrodden wilderness, whose.....labyrinth of living....., andtrees only *wild animals* can penetrate.

5. The evergreen woods had a.....and.....fragrance. Occasionally there was a small opening in the bank made for log rolling, where we got a *sight* of the river, always a.....andstream. The noise of the rapids, the *sound* of the *birds* were the sounds we heard.

188. Kinds of Description. — We may classify descriptions either according to the kind of subjects with which they deal, or according to the method used in

describing any particular object. For example, we may speak of descriptions of persons, of natural scenery, of objects at rest, or of objects in motion; or, we may call a particular piece of description *enumerative* or *impressionistic*. There is another kind called *suggestive*; but it is so easily confused with impressionistic description that we shall omit it from our study.

189. Study II: Kinds of Description. — Study the two passages given below to find out how they differ in purpose: —

A

For this purpose, a table richly covered with scarlet cloth was placed transversely across the platform, from the middle of which ran the longer and lower board, at which the domestics and inferior persons fed, down toward the bottom of the hall. The whole resembled the form of the letter T, or some of those ancient dinner-tables which, arranged on the same principles, may be still seen in the antique colleges of Oxford and Cambridge. Massive chairs and settles of carved oak were placed upon the dais, and over these seats and the more elevated table was fastened a canopy of cloth, which served in some degree to protect the dignitaries, who occupied that distinguished station, from the weather, and especially from the rain, which in some places found its way through the ill-constructed roof.

B

Everything about the kitchen was spotlessly clean. The floor had been newly scrubbed, and not a speck of dirt could be seen to mar its perfection. The great range in the corner shone like polished ebony. The table, the sink, and the cooking utensils, all were as spotless as new-fallen snow. Even the door-knob looked as if it had never felt the touch of a soiled hand. And the windows, — the bright sunlight streaming through, served only to enhance their unsullied purity.

Questions.

1. Do you find a central characteristic described in *A*? If so, what is it?
2. What is the central descriptive characteristic described in *B*? With what is the writer trying to impress the reader?
3. Does the author's purpose in *A* seem to be to group his details about some important feature of the table, or simply to enumerate the various details connected with the table?
4. What is the topic of paragraph *A*? Of paragraph *B*?
5. What differences do you find between the topic sentences of these two paragraphs?
6. Which description would you call *enumerative*?
7. Show why the term *impressionistic* would apply to the other.

190. Enumerative Description. — Enumerative, or what is sometimes called circumstantial, description aims to describe an object by presenting in detail all the various parts of which the object is made up. It is something like taking a thing to pieces to analyze it. The genuine enumerative description aims not so much at presenting a single definite picture as it does at giving a series of pictures. Sometimes it simply makes mention of a series of parts which go to make up a whole, without any attempt at giving an idea of their appearance.

EXERCISE A

191. Study carefully one of the following passages; then close your book and reproduce the description in your own words. After comparing your work with the original, close your book again and rewrite.

1. Long lines of cliff breaking have left a chasm;
And in the chasm are foam and yellow sands;

Beyond, red roofs about a narrow wharf
In cluster; then a molder'd church; and higher
A long street climbs to one tall-towered mill;
And high behind it a gray down
With Danish barrows; and a hazel wood,
By autumn nutters haunted, flourishes
Green in a cuplike hollow of the down.

2. It was a fine Saturday afternoon when we came to anchor, the sun about an hour high, and everything looking pleasant. The Mexican flag was flying from the little square Presidio, and the drums and trumpets of the soldiers, who were out on parade, sounded over the water, and gave great life to the scene. Every one was delighted with the appearance of things. We felt as though we had got into a Christian (which in the sailor's vocabulary means civilized) country.

— DANA: *Two Years before the Mast.*

3. This place suits my whim, and I like it better year after year. As with everything else, since I began to love it, I find it gradually growing beautiful. Dreamthorp — a castle, a chapel, a lake, a straggling strip of gray houses, with a blue film of smoke over all — lies embosomed in emerald. Summer, with its daisies, runs up to every cottage door. From the little height where I am now sitting I see it beneath me. Nothing could be more peaceful. The wind and the birds fly over it. A passing sunbeam makes brilliant a white gable-end, and brings out the colors of the blossomed apple-tree beyond, and disappears. I see figures in the street, but hear them not. The hands on the church clock seem always pointing to one hour. Time has fallen asleep in the afternoon sunshine. I make a frame of my fingers and look at my picture. On the walls of the next Academy's exhibition will hang nothing half so beautiful!

— ALEXANDER SMITH: *Dreamthorp.*

4. There is an island off a certain part of the coast of Maine, — a little rocky island, heaped and tumbled together as if Dame Nature had shaken down a heap of stones at random from her apron, when she had finished making the larger islands, which lie between it and the mainland. At one end, the shoreward end,

there is a tiny cove, and a bit of silver sand beach, with a green meadow beyond it, and a single great pine; but all the rest is rocks, rocks. At the farther end the rocks are piled high, like a castle wall, making a brave barrier against the Atlantic waves; and on top of this cairn rises the lighthouse, rugged and sturdy as the rocks themselves, but painted white, and with its windows shining like great, smooth diamonds. This is Light Island.

— LAURA E. RICHARDS: *Captain January*.

5. The castled crag of Drachenfels
Frowns o'er the wide and winding Rhine,
Whose breast of waters broadly swells
Between the banks which bear the vine;
And hills all rich with blossomed trees,
And fields which promise corn and wine,
And scattered cities crowning these,
Whose far white walls along them shine,
Have strewed a scene, which I should see
With double joy wert *thou* with me!

EXERCISE B

192. Write enumerative descriptions on two of the subjects given below. In preparing to write the descriptions, examine carefully the things you are going to describe. After you have written your themes, go over them, comparing them with the objects themselves, and make corrections. Consult a dictionary or a book of synonyms freely.

1. My Room.
2. Our Summer Cottage.
3. The Inside of a Trolley Car.
4. The Reading Room of the Public Library.
5. The New Engine House.
6. Our Garden in July.

7. The Front of our School Building.
8. An Old Homestead.
9. The Kitchen in a Modern Apartment house.
10. The Kitchen in an Old-fashioned Farmhouse.

193. Impressionistic Description. — In the kind of description known as impressionistic, the purpose of the writer is not to present a picture of the whole, but to impress the reader with the most striking feature or features of the object described. This may be done in two ways. Some quality of the whole may be developed, just as in the case of the kitchen described in Study II. In this, everything mentioned conveyed the idea of cleanliness. Many things were mentioned, but only to strengthen that one impression. Sometimes, however, a single feature of a building or of a person is so striking that everything else is forgotten for the time being. Enormous ears on a small person may strike us so forcibly that we try to reproduce the impression, and in doing so, we deal with this feature to the exclusion of others.

EXERCISE A

194. Study the quotations given below and reproduce, following the same plan you did in Exercise A preceding: —

1. A gray day! soft gray sky, like the breast of a dove; sheeny gray sea with gleams of steel running across; trailing skirts of mist shutting off the mainland, leaving Light Island alone with the ocean; the white tower gleaming spectral among the folding mists; the dark pine tree pointing a somber finger to heaven;

the wet, black rocks, from which the tide had gone down, huddling together in fantastic groups as if to hide their nakedness.

— LAURA E. RICHARDS: *Captain January*.

2. I never saw such a starved, ignoble scene; nothing thrived. There was not a tree nor a flower on the dreary plain, — nothing but cockle and spurge, or now and then a thistle with its head chopped off, or a dock with rents and holes in its gaunt black leaves. A few thin dry blades of grass pricked through the mud, which looked as if it were kneaded up with blood. Crosswise ran a little river, whose black waters spitefully drenched with spume the scrubby alders that kneeled over them.

3. The calmness of the night was almost oppressive. The very clouds were motionless; and the clusters of stars in the tranquil sky hardly dared to twinkle. The foliage hung heavy and listless. Not a leaf on the great poplar before the house stirred. Even the flames in the few distant gas lamps for once burned steadily, to be in harmony with the night. The streets like the rest were silent; not a footfall broke the stillness. I felt as if I had entered an enchanted city.

4. I think it must be the dreariest glen in Scotland. The trail twists in a futile manner, and, after all, is mainly bog holes and rolling rocks. The Red Hills are on the right, rusty, reddish, of the color of dried blood, and gashed with sliding bowlders. Their heads seem beaten down, a Helot population, and the Cuchullins stand back like an army of iron conquerors. The Red Hills will be a vanished race one day, and the Cuchullins remain.

— ARTHUR COLTON: *The Mists o' Skye* in *Harper's Monthly*.

EXERCISE B

195. Taking two of the sentences given below, write short descriptions that emphasize a single impression: —

1. It was the most inspiring scene I ever beheld.
2. The house was very quaint and old-fashioned.
3. The old home was utterly in ruins.

4. Everything seemed filled with the gladness of spring.
5. He was utterly crushed and disconsolate.
6. Tige was the ugliest-looking dog I ever saw.
7. The fields were brown with autumn.
8. The storm had left nothing but desolation in its track.
9. The shield of Lancelot was completely covered with scars and dents.
10. The whole world was clad in spotless white.

196. The Point of View.—In most descriptions it is necessary that the reader be acquainted with the point of view from which the writer is describing. A landscape, a building, or a person looks very different when viewed from a distance and when viewed at close range. Again, an imposing object, like a high precipice or a towering building, when viewed from below makes an entirely different impression from that which it makes when viewed from something of its own height. The point of view determines not only what features of the object can be described by the writer, but also explains to the reader the part of the object to be described, and, largely, the reason for its appearing as it does. Sometimes, in order to give a complete picture, the writer has to change his point of view. In doing so he must keep the reader informed, else confusion will result. The moving point of view helps us in determining the order in which details are to be treated. In certain kinds of description, especially in fiction, there seems to be no particular point of view; the writer knows all and views the objects from all sides. He has, nevertheless, a point of view. If we understand that the author is describing a person or a scene from his perfect

knowledge of the subject, we expect a life-sized picture — each detail natural as it would appear if we were in its immediate presence. The method of indicating the point of view varies greatly; sometimes it is stated directly, sometimes indirectly, and sometimes it is suggested by the general plan of procedure.

ORAL EXERCISE

197. Tell from what various points of view the subjects given below might be described. Explain which would be the best point of view in each case: —

- | | |
|-------------------------------|---------------------------|
| 1. The Washington Monument. | 7. A Beautiful Sunrise. |
| 2. The Audience at a Theater. | 8. An Ocean Liner. |
| 3. Mt. Washington. | 9. The Old Swimming Hole. |
| 4. Boston Harbor. | 10. Ellen's Isle. |
| 5. A Cottage on a Hillside. | 11. A Circus. |
| 6. A Torch-light Procession. | |
| 12. A Football Game. | |

WRITTEN EXERCISE

198. On several of the subjects given below, write short introductory paragraphs in which the point of view is made clear: —

- | | |
|------------------------------|---------------------------|
| 1. A Night Fire. | 6. A Broad Valley. |
| 2. A Farm at Harvest Time. | 7. A Picturesque Stream. |
| 3. A Country Fair. | 8. My Favorite Landscape. |
| 4. A Secluded Glen. | 9. An Old Tavern. |
| 5. A Throng in a Great City. | 10. An Old Cider Mill. |

199. The Central Idea or Purpose. — In our study of the whole composition, we saw that every theme should have a definite purpose, which should determine to a considerable extent the kind of material, or details, to be selected. In description that purpose should always be kept in mind. Only in this way can we give unity to the theme. For example, in writing a description on the subject, *A Secluded Glen*, our purpose might be to show how secluded the glen is, how it is hemmed in by hills and woods, so that no sound from the outside world reaches it, etc. It might be, however, to impress one with the beauty of this glen, or to give a detailed description of it, so that one seeking the place would know it when he came to it. Whatever the purpose be, it should be suggested to the reader early in the theme, and should be constantly in the mind of the writer. And whatever details do not have to do with that definite purpose should be rejected.

EXERCISE

200. (1) Explain the purpose you would have in mind in writing upon the subjects given below. (2) Make a list of details (that is, a brief outline) that you think would contribute to your purpose on three of the subjects. (3) Develop a composition from one of your outlines.

1. Our Camp in the Woods.
2. The Quaintest Building in Town.
3. The Blacksmith Shop under the Old Elm.

4. The Football Field on Thanksgiving Day.
5. The City Viewed from a Hilltop.
6. My Uncle Ned's Attic.
7. My Father's Workshop.
8. The House Where I was Born.
9. A Gypsy Camp.
10. A Beautiful Dining Room.

201. Study III: Inanimate Objects. — To ascertain how descriptions of inanimate objects are made interesting, examine the following descriptive passages: —

1. There it (the house) *rose*, a little withdrawn from the line of the street, *but in pride*, not *modesty*. Its whole visible exterior was ornamented with quaint figures, conceived in the grotesqueness of a Gothic fancy, and drawn or stamped in the glittering plaster, composed of lime, pebbles, and bits of glass, with which the woodwork of the walls was overspread.

2. The deep projection of the second story gave the house such a *meditative look*, that you could not pass it without the idea that it *had secrets to keep*, and an eventful history to *moralize upon*.

3. The old-fashioned brass knocker on the low-arched door *twinkled* like a star.

4. The roofs of the two larger wings of the house were very steep and *came sweeping* down from the ridge beam, with a long, concave curve.

5. There is an old portal on the north side, called after St. Gallus, which is pathetic with rows of *crumbling* evangelists, and *tottering* wise and foolish virgins.

Questions.

1. What things in the foregoing passages please us because they are unusual, picturesque, or beautiful?

2. What expressions attribute human qualities to inanimate things? With what effect?

3. What expressions attribute motion to things at rest? With what effect?

4. Explain the descriptive force of all the italicized expressions.

202. Description of Inanimate Objects. — A literary description, to be worth anything, must be interesting. How are we to infuse interest into the descriptions of simple inanimate objects? Two things are essential: we must make them striking — that is, unordinary; and we must treat them in certain respects as if they had life. Enough has already been said about making use only of those details that characterize the object; that is, distinguish it from its class. We can treat it as if it had life by using words that express motion or action of some kind. *Life* is the secret of success in descriptive as well as in narrative writing.

EXERCISE A

203. After studying carefully one of the descriptions given below, close the book and reproduce it in your own words. Compare your work with the original; then close the book again and rewrite your theme.

1. But on the main façade (of the cathedral) something very like a mediæval joke has been perpetrated. There are several knights and ladies set on brackets against the wall. On the right of the portal, Saint Martin sits bolt upright on horseback, cutting his cloak in two in a business-like manner, without moving a muscle. On the left, Saint George in armor stands in his stirrups, calmly spearing a very small dragon, that looks like a chicken, with a deformed head and curling tail. The unresisting dragon has its mouth wide open, so that the lance point sticks out at the back of the neck. Far from being displeased, the monster seems merely to express surprise at this little adventure.

2. And there was no gate like it under heaven.
For barefoot on the keystone, which was lined
And rippled like an ever fleeting wave,

The Lady of the Lake stood: all her dress
Wept from her sides as water flowing away;
But like the cross her great and goodly arms
Stretched under all the cornice and upheld:
And drops of water fell from either hand;
And down from one a sword was hung, from one
A censer, either worn with wind and storm;
And o'er her breast floated the sacred fish;
And in the space to left of her, and right,
Were Arthur's wars in weird devices done,
New things and old co-twisted, as if Time
Were nothing, so inveterately, that men
Were giddy gazing there; and over all
High on the top were those three Queens, the friends
Of Arthur, who should help him in his need.

— TENNYSON: *Idylls of the King*.

EXERCISE B

204. Write a short description of inanimate objects in which you use words that suggest life or motion of some kind. Ascribe human attributes whenever appropriate. Use one of the following subjects: —

- | | |
|---------------------------------|-------------------------|
| 1. A Shop Window. | 6. An Old Castle. |
| 2. The Old Corncrib. | 7. A Modern Dairy Barn. |
| 3. A Picturesque Bridge. | 8. A Town Hall. |
| 4. A Sky Scraper. | 9. A Deserted Town. |
| 5. A Locomotive Ready to Start. | 10. The New Theater. |

205. Study IV: Description of Persons. — The passages given below are good examples of personal descriptions. Examine them carefully, and be able to answer the questions appended.

A

Elaine the fair, Elaine the lovable,
Elaine, the lily maid of Astolat.

B

Then that same day there past into the hall
A damsel of high lineage, and a brow
May-blossom, and a cheek of apple-blossom,
Hawk-eyes; and lightly was her slender nose
Tip-tilted like the petal of a flower.

C

He was an oldish priest — sixty, sixty-five. He was small, lightly built, lean-faced, with delicate-strong features; a prominent, delicate nose; a well-marked, delicate jaw-bone, ending in a prominent, delicate chin; a large, humorous mouth, the full lips delicately chiseled; a high, delicate, perhaps rather narrow, brow, rising above humorous gray eyes, rather deep-set. Then he had silky-soft smooth white hair, and, topping the occiput, a tonsure that might have passed for a natural bald spot.

— HENRY HARLAND: *The Cardinal's Snuff-Box*.

D

The boy was advancing up the road, carrying a half-filled pail of milk. He was a child of perhaps ten years, exceedingly frail and thin, with a drawn, waxen face, and sick, colorless lips and ears. On his head he wore a thick plush cap, and coarse, heavy shoes upon his feet. A faded coat, too long in the arms, drooped from his shoulders, and long, loose overalls of gray jeans broke and wrinkled about his slender ankles.

— GEORGE KIBBE TURNER: *Across the State*, in
McClure's Magazine.

Questions.

1. Just what does selection *A* tell about the appearance of Elaine?
2. What various things does it suggest about Elaine's appearance? What does it suggest about her character?
3. What facts about the appearance of the maiden are given in *B*? What traits of character are suggested?
4. How much of *C* deals with the head and face? What is told about the other parts of the person? Explain the reason for this disproportion.
5. What is the writer's purpose in *C*?
6. What do we have in *D* that we have in none of the others?
7. Is there any attempt to suggest character in *D*?
8. What is ordinarily most important in describing persons?
9. Which would ordinarily come first when the face and the dress of the person were both described?
10. Suppose you were describing a person who was approaching you or whom you were moving toward; what things would you mention first?

206. Description of Persons. — There is great variety in the descriptions of people. Sometimes the writer wishes to suggest the character of the person, and he simply mentions a few things that accomplish his purpose. His description is only a hint or a sketch. Sometimes the writer aims to give a real portrait, without special care as to the character. In such a case, all the details of age, size, features, and dress are given. Again, the writer may wish to create impressions that have nothing to do with character, such as the physical condition of the person, or his poverty as suggested by his clothes. It seldom occurs that a writer wishes to do all of these. He should usually have a single purpose in view, and should develop that alone.

EXERCISE A

207. Write short descriptions that suggest character, similar to *A* and *B* in Study IV, on three of the following subjects: —

- | | |
|--------------------------|---------------------------------|
| 1. A Proud Man. | 6. A Benevolent Man. |
| 2. A Sensitive Child. | 7. A Harsh, Ill-tempered Man. |
| 3. A Timid Boy. | 8. A Cruel Person. |
| 4. An Angry Person. | 9. An Easy, Good-natured Woman. |
| 5. A Kind Old Lady. | |
| 10. An Imperious Person. | |

EXERCISE B

208. Write careful enumerative descriptions of the faces of two of the following: —

- | | |
|------------------------|-----------------------|
| 1. My Best Friend. | 7. Our Hired Man. |
| 2. The Corner Grocer. | 8. A Beautiful Girl. |
| 3. A Stranger in Town. | 9. A Boy of Twelve. |
| 4. A Frail Child. | 10. A Man of Seventy. |
| 5. A Matronly Woman. | 11. A Policeman. |
| 6. My Grandmother. | 12. My Favorite Aunt. |

EXERCISE C

209. Write two personal descriptions in which you present not only the physical characteristics of the persons, but give also their dress in detail. Use a moving point of view in one of the descriptions.

1. Rip Van Winkle.
2. The Village Preacher.
3. The Most Ridiculous Person I ever Saw.
4. A Knight in Armor.

5. A Disgusted Farmer.
6. The Village Watchman.
7. The First Tramp I ever Met.
8. The Butcher's Boy.
9. A Runaway Lad.
10. Our Family Physician.

210. Study V: Description of Animals. — To ascertain the similarity between descriptions of animals and descriptions of persons, examine the following passages: —

A

Toby was the most utterly shabby, vulgar, mean-looking cur I ever beheld: in one word, *a tyke*. He had not one good feature except his teeth and eyes, and his bark, if that can be called a feature. He was not ugly enough to be interesting; his color black and white, his shape leggy and clumsy; altogether what Sydney Smith would have called an extraordinarily ordinary dog.

— BROWN: *Rob and his Friends*.

B

One stiff blind horse, his every bone a-stare,
Stood stupefied, however he came there;
Thrust out past service from the devil's stud!
Alive? he might be dead for aught I know,
With that red gaunt and colloped neck a-strain,
And shut eyes underneath the rusty mane;
Seldom went such grotesqueness with such woe;
I never saw a brute I hated so;
He must be wicked to deserve such pain.

Questions.

1. Does the writer in either of these descriptions give many details about the actual appearance of the animal?
2. What is the writer's purpose in each case?
3. What is the impression created by *B*?
4. Does *A* suggest anything about the character of the dog?

211. Description of Animals. — Descriptions of animals should resemble closely those of persons. A close study will show that animals differ in appearance and disposition almost as much as persons differ. Here, again, omit all common or commonplace details; deal only with distinctive features. Give character to the dog, or the horse, or the bear, as you would give character to a person, but beware of introducing narrative.

EXERCISE

212. Give descriptions in accordance with the following suggestions: —

1. A Thoroughbred Trotting Horse.
2. An Old Farm Horse.
3. A Mischievous Goat.
4. My Newfoundland Pup.
5. A Hen with Chickens.
6. The Baby Elephant at the Park.
7. A Young Lamb.
8. Our Family Cow.
9. The Oriole that Builds in the Elm.
10. My Pet Dog Towser.

213. Objects in Motion. — There are two ways of looking at objects in motion, depending entirely upon the point of view. Our position at times may be such that the object in motion looks practically the same to us all the time. For example, from a house a mile from the railway, a moving train would look just about the same at one moment as it would the next. In such a case we should describe the train in a single picture as it

appeared affected by motion. If, however, we were at the railway station at night, and saw a fast train loom up out of the darkness, whiz past us, and disappear again into the night, we should have a series of pictures to present instead of one. In the second instance the effect is similar to that of a moving point of view. A particular caution is needed here. We must be careful to avoid narration.

EXERCISE

214. Write two descriptions of objects in motion, being careful to introduce no more action, or narrative, than necessary to explain the connection between the series of pictures presented.

1. A Team Running with a Fire Engine.
2. An Automobile in a Race.
3. A Boat Race on the River.
4. A Peculiar Looking Object Approaching.
5. An Incoming Ocean Liner in Summer.
6. A Departing Fleet.
7. An Ascending Airship.
8. An Army on the March.
9. An Incoming Train at Night.
10. An Approaching Storm.

CHAPTER IX

EXPOSITION

215. The Nature and Purpose of Exposition. — Exposition is distinguished from description and narration, on the one hand, in that it deals with ideas instead of objects; and on the other, in that its primary purpose is to give information instead of to interest or entertain. Description deals with the appearance of objects; narration, with objects in action or motion; exposition is concerned with the ideas which we formulate about objects. We are interested in the relationships between objects, in the causes of something that has taken place, the effects of some deed, the principles that underlie some process. Any explanation which aims to give the desired information is exposition. We make use of it every day of our lives. We make a statement which is not understood, and we explain our meaning. We consult the dictionary for the meaning of a word, and find it explained to us. We tell, or are told, how something should be done. We visit a factory, and the machines and processes are explained to us. The scientist in his books explains to his readers the discovery he has made and its significance. The historian, in addition to narrating events, explains their causes and effects. All this is exposition.

216. Study I: Essentials of Exposition. — Examine the paragraphs given below to find out the essentials of a piece of exposition: —

A. THE RED MAPLE

The red maple, sometimes called the scarlet maple, is a member of the soft maple group. It has a rounded top with upright branches, and grows to the height of from fifty to one hundred feet. It is to be found almost anywhere in the United States east of the Mississippi. The bark of the tree is dark gray, rather smooth or flaky when young, becoming rough as the tree grows older. The branches and twigs are of a reddish color, and are marked by longitudinal white lenticels. The simple leaves, which grow in pairs directly opposite each other on the twigs, are rounded, have long reddish petioles, and from three to five lobes, variously shaped and toothed. The flowers which come out in April, before the leaves, are of a showy crimson, and grow from the lateral buds on short pedicels in drooping umbellike clusters. The fruit is bright red, and appears in May or June, on lengthened pedicels with wings about an inch in length.

B. THE RED MAPLE BEFORE MY WINDOW

Directly before my window stands a gigantic red maple that must have seen a hundred winters, and now is looking forward to another. Its great branches stretch upward as if they were trying to overpeer all the other trees in the yard. The old tree has clad itself in its most gorgeous robes to display their surpassing beauty. The wonderful leaves, cut, and notched, and toothed, until they are as dainty as lace work, are now yellow and orange and scarlet; so bright and gay, that they lend cheer to the whole world without; yet they are so mellow and delicate, and wave so noiselessly in the October air, that one dreams, as he gazes at them, the dreams of fairyland.

Questions.

1. Which of the foregoing paragraphs aims simply to give information? Does it give, in any sense, a picture of the object

described? Does it deal with any particular object, or does it rather try to give an idea of a class of objects?

2. If one knew the meaning of all the words in the first paragraph, would he get an accurate idea of the various parts of the red maple?

3. Does the explanation show proper knowledge on the part of the writer?

4. Supposing the explanation written for pupils of your age, what criticism would you make of some of the words used? Is the explanation clear to you?

5. Do you find any attempt to explain what the red maple is in the second paragraph? What is the writer's purpose?

6. What differences do you observe between the kinds of words used in the two paragraphs? In which are the words more exact? In which more picturesque? In which more simple?

EXERCISE

217. The First Essential: Clear Knowledge. — Since the purpose of exposition is to make some one understand what was not clear to him before, it is evident that the writer must have a complete knowledge of the subject to be explained. In description, as we have seen, it is possible for us to suggest a picture by means of a vivid or picturesque word; or we may aim to give an impression of a single feature of the object. The reader of such a composition will be impressed with one idea, but will not know anything very definite about the object. In exposition our purpose is to give definite, accurate information. It is impossible to give this unless we have first in our own minds perfectly clear knowledge of the subject. For example, a man, deaf from his birth, could scarcely explain the effect upon one's nerves of a blood-curdling shriek in the middle of the night.

EXERCISE

218. Show that you know enough about one of the subjects given below to explain it well, by making an outline for an explanation.

1. The Value of Out-of-door Exercise.
2. How to Clean a Fountain Pen.
3. The Advantages of Living in a Large City.
4. The Advantages of Living in the Country.
5. The Parts of a Tree.
6. The First Signs of Spring.
7. Shylock's Reasons for Hating Antonio.
8. The Causes of the American Revolution.
9. What a Box Plait Is.
10. How Paper is Made.

219. The Second Essential: Clear Expression. — In our examination of the expository paragraph on the red maple, we found that, although the information was put in exact language, it was not clear to all readers, because words were used that many people would not understand without consulting a dictionary. If such a paragraph were written for young readers, especially, the language should be simplified. If uncommon terms had to be used, they should have been explained, so that the meaning would be clear. The explanation should always be adapted to the capacity of the readers for whom it is intended. It should be not only so simple and clear that any one can understand it, but so plain that no one can misunderstand it.

EXERCISE

220. The short explanations given below are clear enough for the educated grown person. Rewrite them, making them simple enough for a child ten years old.

1. The leaves of the willow are lanceolate and sharply serrate.

2. The facts about the structure of animals constitute that part of zoölogy called morphology.

3. Plants are divided into two groups, the phanerogams and the cryptogams.

4. The habitual act thus occurs automatically and mechanically.

5. A periodic paragraph suspends the full statement of its subject until the end.

6. So the current of sin sweeps onward, broadening as it flows, its bitter source the poisoned fount of the Queen's guilt.

7. All the minor characteristics of the scarlet oak seem to be immersed in the bright red of its autumn foliage.

8. Let no one opine that natural history is a pursuit fitted only for effeminate or pedantic men.

9. The second hypothesis supposes that the present order of things, at some no very remote time, had a sudden origin; and that the world, such as it now is, had chaos for its phenomenal antecedent.

10. This glorious spirit of Whiggism animates three millions in America, who prefer poverty with liberty — to gilded chains and sordid affluence.

221. The Third Essential: Definiteness of Terms. — In many instances we shall find that it is necessary, for the sake of accuracy, to use terms that our readers may not understand. In such cases, we should always make clear the meaning of the word, or term. This may be

done by means of synonyms, or by explanatory clauses or sentences. In a long expository theme it may even be necessary to devote a paragraph to the explanation, or definition, of a term.

222. Study II : Forms of Definition. — Examine carefully the examples of the different forms of definition given below and be able to explain the circumstances under which you would use each kind: —

DEFINITION BY SYNONYMS

Dissension means discord, contention, strife, disagreement, or quarrel.

LOGICAL DEFINITION

Exposition is that form of discourse, the purpose of which is to explain, to define, or to classify.

LOOSE DEFINITION

Practically, then, at present, "advancement in life" means, becoming conspicuous in life; obtaining a position which shall be acknowledged by others to be respectable or honorable. We do not understand by this advancement, in general, the mere making of money, but the being known to have made it; not the accomplishment of any great aim, but the being seen to have accomplished it. In a word, we mean the gratification of our thirst for applause. — *RUSKIN: Sesame and Lilies.*

Questions.

1. Which of the foregoing definitions is most simple, most easily understood? Is it exact?
2. Which definition is most exact? Would it be clear to every one?
3. Which gives the most complete explanation? Does it present the idea in more than one light?

4. Would two synonyms do as well as the five in the first definition?

5. The logical definition tells what two things about the subject? Exposition is a what? Its distinguishing characteristic, or feature, is what?

223. Definition by Synonyms. — Perhaps the simplest way of defining terms is by the use of synonyms. Certain kinds of words lend themselves readily to this method. Verbs, adjectives, adverbs, and abstract nouns can often be explained sufficiently by means of synonyms. A single synonym, however, may lead to a misunderstanding, because any single word may have several uses. It is, therefore, advisable to use several synonymous terms.

ORAL EXERCISE

224. Define by means of synonyms the following words: —

deny
dispute
jog
fear
confess
attempt

anxiety
screech
inflect
exalt
buoyant
lure

comfort
consider
delicious
ancient
quaint
grotesque

225. The Logical Definition. — The logical definition is the most exact accurate form of definition, but it is not the most helpful. This form of definition consists of two parts. The first part states that the object belongs to a certain class, or *genus*, as it is technically called; and the second part of the definition points out some mark or characteristic, the technical name for

which is *differentia*, that distinguishes this particular object from other objects that belong to the same general class.

Example. — A noun is a word (class name or genus) used as the name of something (*differentia*, or that which distinguishes the noun from other parts of speech).

ORAL EXERCISE

226. Complete the following definitions by supplying the proper class name, or genus: —

1. A shoe is.....worn on the feet.
2. A meat chopper is.....used for cutting meat into small bits.
3. An oar is.....used in propelling a boat.
4. A chair is.....with a back, to sit in.
5. A hammer is.....used for pounding and for driving nails.
6. A letter is.....addressed by the writer to some other person.
7. A lamp is.....used for lighting.
8. Geology is.....which treats of the formation and structure of the earth.
9. A thermometer is.....for measuring the temperature.
10. A pasture is.....used for grazing.
11. A diamond is.....which has the highest refractive power.
12. A triangle is.....having three sides.
13. A coat is.....for outside wear.
14. A periodical is.....that appears at regular intervals.

WRITTEN EXERCISE

227. Complete the following definitions by supplying the distinguishing characteristics: —

1. A saw is a tool.....
2. An ax is a tool.....
3. A tree is a plant.....
4. A shrub is a plant.....
5. Gold is a metal.....
6. Silver is a metal.....
7. A vest is a garment.....
8. A shirt is a garment.....
9. Baseball is a game.....
10. Euchre is a game.....
11. A spade is an implement.....
12. A plow is an implement.....
13. A pencil is an instrument.....
14. A pen is an instrument.....
15. Tea is a beverage.....
16. Wine is a beverage.....
17. A cottage is a dwelling.....
18. A palace is a dwelling.....
19. Ink is a fluid.....
20. Mucilage is a fluid.....

228. The Loose Definition. — Although the logical definition is exact, its usefulness in exposition is limited, because it often contains terms that are not understood by the reader. Besides, we can give no emphasis to such an explanation. That is often just what we desire to do. This desire to make our ideas clear and emphatic leads us to use the loose definition. It consists in explaining the meaning of terms in simple and forcible language. But more than this, we also make use of many particulars, illustrate by means of examples or instances, or compare and contrast with something that is well known. Many of the paragraphs in this book, including this one, are instances of the loose definition.

WRITTEN EXERCISE

229. Define the terms given below by explaining them in short paragraphs. You may name a sufficient number of characteristics, may compare and contrast them with other similar things, or may make use of both methods.

- | | |
|----------------------|---------------------------|
| 1. A machine. | 11. Furniture. |
| 2. Lace. | 12. A box plait. |
| 3. A lance. | 13. A blunder. |
| 4. A vizor. | 14. An error. |
| 5. A fad. | 15. A hemlock. |
| 6. A writing tablet. | 16. A cake. |
| 7. A jacket. | 17. A pasty. |
| 8. A parasol. | 18. A trait of character. |
| 9. A bowknot. | 19. A humbug. |
| 10. A fakir. | 20. To shanghai. |

230. **The Kinds of Exposition.** — Exposition covers the whole field of human knowledge. Any subject whatever may be a subject for explanation. For our present purpose, however, we may make two broad classes of expository themes, aside from that of the simple exposition of a term or a proposition. Into one class we put all expositions that deal purely with mechanical things or with the mechanical side of things; into the other, all those compositions which deal with phases of human life, or with subjects having a strong human interest because of their close relation to life. The first class has to do with mechanisms, devices, processes, systems, and the like; the second, with conditions that affect life, with all forms of human activity, with

the relations between human beings and systems, processes, theories, and mechanical things, and with the explanation of individual action and character.

231. Study II: the Material Process. — One of the most common things we have to explain is the process of doing or making something. As examples of this form of exposition, study the two following selections: —

HOW TO MAKE ICE CREAM CAKE

Rub one half cup of butter and one and a third cups of sugar to a cream, adding one teaspoonful of vanilla. Measure carefully after sifting, two and a half cups of pastry flour and sift well with it one heaping teaspoonful of baking powder. Add to the butter and sugar the flour and two thirds of a cup of sweet milk, using small quantities of each alternately, and beating vigorously after each addition. Whip the whites of five eggs to a stiff froth and fold them gently into the mixture. Bake either in layers or as a loaf, and cover with boiled white icing.

HOW TO MAKE A PENWIPER

A good penwiper to keep fingers and paper clean, and blotters whole, may be made as follows: Upon a piece of chamois, draw with a compass four circles, two and a half inches in diameter. Cut out the circular pieces. Then, pushing the compass legs a half inch close together, draw another circle, and cut out the piece. Narrow your compass again three eighths of an inch, and this time make three circular pieces. Now place all your pieces in a pile, growing narrower from bottom to top. Holding them firmly, sew them together with a tiny circle of stitches around the center point. If you like, you may now paste a bit of colored paper over your stitches, and scallop the edges of the smaller pieces of chamois. But, whether you do or not, you will have a well-made, convenient, serviceable penwiper.

Questions.

1. Do such explanations as the foregoing need introduction and conclusion?
2. Do they contain any vividly descriptive words? Are the words plain in their meanings? Are they likely to be misunderstood?
3. Do the directions contain any unnecessary statements?
4. Do they contain any technical terms that would not be understood by the persons for whom they were intended?
5. Would a diagram be of any particular value in either case?
6. Under what circumstances would a diagram be of value in a piece of exposition?

232. Mechanical Exposition. — The primary purpose of mechanical exposition is to make something plain to others; the purely literary character of the composition may therefore be left to take care of itself; no embellishments are needed. Effort should be directed toward making the subject clear and toward presenting the ideas with proper emphasis. Anything that will contribute to these ends should be employed. The first essential is directness of treatment. The subject should be taken up and developed from the beginning, in a natural, plain, and straightforward way, in accordance with the laws of sequence, without unnecessary deviations. The second essential is the use of accurate, though not necessarily technical, terms. Looseness in the choice of words to explain one's meaning can end only in vagueness and confusion. The third essential is the explanation of all technical terms that are not likely to be properly understood. Terms are often understood differently by different people, and it is, therefore, necessary to turn aside from the direct explanation to define them. The fourth essential is the use of

figures or diagrams whenever they will really assist in the explanation. They should, however, never be used unless they will be distinctly helpful. The diagram, simply for its own sake, is valueless.

To summarize, in mechanical exposition: —

- I. Be as simple and direct as possible.
- II. Use as definite and accurate terms as you can command.
- III. Explain all difficult or technical terms.
- IV. Make use of figures or diagrams whenever, and only whenever, they will assist the reader to see the idea more clearly.

EXERCISE A

233. Develop short expository themes following the general principles worked out in the preceding study. Follow the time order.

1. How to Make Butter.
2. How to Build a Grate Fire.
3. How to Raise Cucumbers.
4. How to Make a Kite.
5. How to Roast a Turkey.
6. How to Preserve Cherries.
7. How Apples are Picked for Shipping.
8. How to Make Maple Sirup.
9. How to Make a Lemon Meringue Pie.
10. How to Freeze Ice Cream.
11. How to Learn Golf.
12. How to Develop a Paragraph.

EXERCISE B

234. In developing themes on the subjects given below, much thought will need to be given to the order

in which details are taken up. Follow the *logical sequence*.

1. The Force Pump.
2. The Cream Separator.
3. A Hot-water Heating System for a House.
4. The Chainless Bicycle.
5. The Patent Bread Mixer.
6. The Windmill.
7. The Hot-air Furnace.
8. The Lawn Mower.
9. The Washing Machine.
10. A Dress Pattern.

235. Subjects of Human Interest. — In the treatment of subjects which possess a large human interest, the purpose is somewhat different from that which deals with the purely mechanical side of things. In this new class we are dealing with subjects that appeal to human sympathies, and in most cases the writer's purpose will be to arouse interest by an appeal to the emotions; hence his endeavor will be to make the reader *feel*, rather than to *see*, what is being explained. In this kind of exposition the first requirement is that the writer possess an insight into the human qualities — the motives or the passions that are involved in the subject. It may be his purpose to explain the sorrows, the suffering, the joy, or mirth, that is caused by some particular invention. The writer then must see and make clear the relationships between that invention and the feelings of human beings whom it affects. In the second place, a theme of this kind should be a natural but more literary type. It should endeavor to please

not only through the thought, but also through the appropriate expression of the thought. The third requirement is that the vocabulary be not technical in any sense; it should be rather of a descriptive and suggestive type. Words should be selected for their power of lifelike and vivid portrayal. Lastly, it must be remembered that, in the portrayal of natural human emotion, simplicity is indispensable.

Let us summarize. In the exposition of subjects of human interest: —

- I. Endeavor to make the reader *feel* rightly rather than to *see* clearly.
- II. Endeavor to adapt the literary nature of your theme to the feelings explained.
- III. Use vividly descriptive, not technical, words.
- IV. Let your expression be natural and simple.

EXERCISE

236. In accordance with the foregoing suggestions, develop themes which possess a strong human interest, on the following subjects: —

1. The Effect of Alcohol upon the Home Life.
2. The Life of the Fisherman.
3. The Influence of Music in War.
4. A Ride in a Carousal.
5. The Home Life of a Railway Engineer.
6. The Life of the Country Boy.
7. Modern Machinery and the Laborer.
8. Peasant Life in France.
9. Life on the Farm.
10. The Influence of the Theater.

237. Study IV: the Character Sketch.—Examine with care the following sketch of Shakspeare's Gratiano in comparison with Salarino:—

Gratiano and Salarino are two as clever, sprightly, and voluble persons as any one need desire to be with; the chief difference between them being, that the former *lets* his tongue run on from good impulses, while the latter *makes* it do so for good ends. If not so wise as Bassanio, they are more witty; and as much surpass him in strength, as they fall short of him in beauty, of character. It is observable that of the two Gratiano, while much the more prone to flood us with his talk, also shows less subjection of the individual to the common forms of social decorum; so that, if he behaves not quite so well as the others, he gives livelier proof that what good behavior he has is his own; a growth from within, not a piece of imitation. And we are rather agreeably surprised, that one so talkative and rattle-tongued should therewithal carry so much weight of meaning; and he sometimes appears less sensible than he is, because of his galloping volubility. But he has no wish to be "reputed wise for saying nothing"; and he makes a merit of talking nonsense when, as is sometimes the case, nonsense is the best sort of sense: for, like a prime good fellow, as he is, he would rather incur the charge of folly than not, provided he can thereby add to the health and entertainment of his friends.

— HUDSON: *Merchant of Venice*.

Questions.

1. What is the general impression that we get of Gratiano in the first sentence?
2. How is this impression made clearer by contrast with Salarino?
3. What other traits of Gratiano's character are mentioned?
4. Would the mention of particular acts of Gratiano in illustration of his various traits of character add to the force and interest of the sketch? Why?

5. What general impression of Gratiano's character is given at the close?

6. What is our feeling toward Gratiano after reading the sketch? Why do we feel so?

238. The Character Sketch. — The character sketch is a form of exposition which has a deep human interest; but, because of its peculiar nature, it demands special attention. In many respects the character sketch is like description. It calls not only for an explanation of the qualities of character and the manner in which they manifest themselves, but it demands, or perhaps is, a description of the nature of the individual. It, moreover, requires the use of concrete examples, of specific facts, and of descriptive words. In addition to this, the method of the character sketch is ordinarily that of description. A general or dominant impression of the object is given first, and the details that go to make up that general impression are worked out afterward, in accordance with the laws of sequence and proportion.

In writing a character sketch: —

- I. Begin by giving a strong but general impression.
- II. Next proceed to unfold in detail the larger elements of character.
- III. Be careful to emphasize those things that distinguish the person.
- IV. Use specific facts to illustrate traits of character in action.
- V. Use words that are vividly descriptive.
- VI. Conclude with a statement of the final or lasting impression that the person leaves on one, or with an explanation of what is to be the expected result of the character in life.

EXERCISE

239. In accordance with the foregoing suggestions, develop a character sketch on one of the following subjects: —

1. The Most Interesting Man in Town.
2. A Garrulous Old Lady.
3. A Hero of the Civil War (as he is to-day).
4. An Old-time Yankee.
5. The Most Ridiculous Person I Know.
6. Our Family Physician.
7. John the Choreman.
8. Silas Marner in Old Age.
9. Lancelot of the Lake.
10. My Favorite Character in Literature.

240. The Abstract. — The abstract, or summary, since it is an expression, in condensed form, of ideas already expressed in extended form, may partake either of the nature of the mechanical exposition or of the explanation of human interest. Generally, its purpose, however, is to present facts, to give information, without any attempt to arouse emotion, and it is, therefore, usually of the mechanical type. In this form the chief consideration is that of proportion. One idea must not be greatly condensed while another retains its original proportions. Ideas of equal importance must be similarly condensed. Expressed in other words, ideas must be summarized in proportion to the amount of space they occupy in the original composition.

In writing an abstract, the proper method of procedure is to begin by making an outline, in which ideas are assigned places in accordance with their impor-

tance. In the outline there may be several grades or classes of topics and subtopics. In developing the summary, the first step should be to omit the details in the lowest groups. If this will be insufficient, the topics of the next series above should be omitted, and so on, until the desired degree of condensation is secured. At times it will be found that the topics in a certain group in an outline are not all of equal importance, although they fall naturally together under a given major topic. In such cases the less important topics may be omitted and the others treated less extensively.

In the summary: —

- I. First grasp the relative importance of ideas.
- II. Omit less important details altogether.
- III. Condense the treatment of more important ideas by omitting limiting phrases.
- IV. Be careful to preserve the thought of the original.
- V. Proportion the condensation to the original.

EXERCISE

241. Write abstracts in accordance with the following suggestions: —

1. The first canto of *The Lady of the Lake* (in 400 words).
2. The foregoing in 200 words.
3. *Rip Van Winkle* (in 500 words).
4. The foregoing in 200 words.
5. The plot of *Miles Standish* (in 300 words).
6. The foregoing in 150 words.
7. The casket plot in the *Merchant of Venice* (in 400 words).
8. The foregoing in 200 words.
9. Some interesting story you have read (in five paragraphs).
10. The foregoing in one paragraph.

CHAPTER X

ARGUMENTATION

242. The Nature of Argumentation. — Argumentation is a form of discourse, the purpose of which is to prove the soundness or unsoundness of a statement in question. It aims to convince the reader or hearer, to move him to action, or to restrain him from a certain course of conduct. It is evident, therefore, that a subject, to be debatable, must be one about which there may readily be difference of opinion; there must, in other words, be two sides to the question.

In the process of argument, facts, opinions, and principles are so arranged as to bring conviction to the mind. It is, therefore, largely an appeal to the reason. It is sometimes, however, an appeal to the feelings. The two kinds of appeal go together, and are often used to stimulate men to action.

Since argument deals with a question which has two sides, it must necessarily be both constructive and destructive; for it must not only build up a convincing theory, but must also disprove opposing theories.

243. Argumentation and Exposition. — In all argument there is necessarily much exposition. The purpose, as we have said, of argumentation is to convince some one of the truth or falsity of a proposition. To do

this, it is absolutely necessary that the person to be so convinced shall thoroughly understand the subject under discussion. It may be necessary, therefore, to explain in considerable detail many phases of the subject. This is pure exposition; but the fact, or principle, or theory, once explained to the understanding of the hearer, is used as a link in the chain of evidence that goes to prove the main contention. This use of exposition in connection with argument suggests the general difference between the two forms of composition. Exposition aims simply to make clear that which is not properly understood; argument aims to convince, to *prove* that something is or is not, or ought or ought not to be, so.

244. Study I: the Kinds of Argument. — Examine the two brief arguments given below to discover the difference between them.

- I. All cows eat grass.
 Brindle is a cow.
 Therefore Brindle eats grass.
- II. Our cow eats grass.
 Grandfather's cow eats grass.
 Uncle John's cow eats grass.
 Our neighbor's cow eats grass.
 In fact, every cow that I know of eats grass.
 Therefore I conclude that all cows eat grass.

Questions.

- 1. In the first of the above arguments with what kind of statement do we begin?
- 2. About what is the general statement made?
- 3. The second statement in I shows what about one particular animal?
- 4. If the general statement and the particular statement are

both true, can any one doubt the truth of the third statement, or conclusion?

5. How many of the statements in II are similar?

6. If the first five statements in II are true, does it seem very probable that the last statement, or conclusion, is true? Is it necessarily true?

245. Argument from the General to the Particular. —

It oftentimes happens in argument that we can make use of a general principle commonly accepted as true. In such a case all we have to do is to (a) state the principle, (b) show that a particular case comes under the principle, and (c) draw a conclusion. This form of argument, or reasoning, is called *deductive*; and any instance of such argument is called a *syllogism*.

ORAL EXERCISE

246. Complete the following arguments by supplying the omitted statement: —

1. All gambling should be prohibited.
Trading in stocks is gambling.
2. Animals that gnaw are rodents.
The rat gnaws.
3. All earnest boys are likely to succeed.
Therefore Henry is likely to succeed.
4. Our party organizations are bad.
Therefore they should be changed.
5. This fellow betrayed his best friend.
Therefore he should be despised.
6. The study of English is of practical benefit.
Therefore the study of English should be encouraged.
7. All birds have feathers.
Therefore the ostrich has feathers.

8. Criminals should be in prison.
Therefore Smith should be in prison.
9. She has a terror of pain.
Therefore she has a terror of having a tooth pulled.
10. My violin has a perfect tone.
Therefore it is a good violin.

247. Argument from the Particular to the General. —
In that form of argument called induction, we proceed from a series of statements about particular facts to a broader or more general conclusion. The fact that it was cold during the night, that the vines in the garden are black, that the leaves are falling rapidly, leads us to the conclusion that there was a heavy frost. The fact that all known birds have legs would lead us to conclude that all birds have legs.

248. The Reasons in Inductive Argument. —There are several kinds of arguments that may be used in inductive reasoning. We may argue that a certain event has taken place or is likely to take place because there are sufficient causes to produce the result. So, also, we may reason that something has happened, because we see the results. In certain cases things usually happen together. When we see one, we see the other. Thunder accompanies a rain-storm, but is neither a cause nor a result of it. Lastly, we often argue from examples or instances; because a thing is so in one case or in a number of cases, we conclude that it will be so in a certain other similar case. To summarize, we use —

- I. Causes to prove the existence of an effect.
- II. Results to prove the existence of a cause.

III. Signs to prove the existence of an accompanying circumstance.

IV. Examples to prove a particular case.

249. Study II: Argument from Cause to Effect. — Study with care the brief, or argumentative outline, given below, to find out whether the causes given as reasons are convincing. Study also the manner of arranging arguments in brief form.

Proposition: Our football team will win the game with the Orange High School team.

Our team will win, for

I. They are much heavier, for —

A. They average 170 pounds to the man.

B. The average weight of the Orange team is only 156 pounds.

II. They work together better as a team, for —

A. They have played or practiced together every day for two months.

B. The Orange team was only recently organized.

C. Every man of ours works for the benefit of the team.

D. Several men of the Orange team aim to excel individually.

III. They are in better condition, for —

A. Every man is in good health.

B. One of the best players on the Orange team has been ill several days.

Questions.

1. How many principal reasons are given?

2. Are these main statements convincing in themselves? Do we know that they are true, without further explanation?

3. What statements are made to support each of the main statements?

4. What kind of numerals are used to designate the main statements? How are the substatements designated?

250. The Brief. — The outline of an argument when put in argumentative form is called a *brief*. In the brief, the main arguments, which should be few in number, never more than three or four, are designated by Roman numerals. The statements that show that the main statements are true are placed directly under the main statements, a half-inch to the right, and are designated by capitals. Often these latter statements need to be supported by others, which are placed below still further to the right, and are designated by Arabic numerals. The brief should contain the whole argument, and should be prepared with great care before the composition is written out.

EXERCISE

251. Make out a brief on one of the propositions given below, by showing that certain causes, and only certain causes, could have produced, or will produce, the effects mentioned.

1. Rentals in this city will decrease.
2. Provisions will be high this winter.
3. The vessel will be unable to lower her record on the present trip.
4. This candidate will not be reelected.
5. John will succeed in business.
6. The skating will be good to-morrow.
7. There will be abundant crops this fall.
8. Cotton goods will be dear this year.

252. Study III: Argument from Effects or Signs. — Study carefully the brief given below, to distinguish

between evidence that is based upon the cause and effect relationship, and that which is simply of the nature of sign: —

The fire was of incendiary origin, for—

I. It started in a part of the building where it could not catch by accident, for—

- A. There was no inflammable material there.
- B. No fires or lights of any kind were there.
- C. No person was ever allowed to smoke on the premises.

II. Shavings had been brought to the building for—

- A. There were shavings, and the print of a burlap sack in the mud by the fence.
- B. There was a line of them from the back fence to the rear door.

III. Oil was used also, for—

- A. Only a few minutes after the watchman had visited that part of the building, it was all in flames.
- B. The remains of a large galvanized can were found in the ruins.

IV. An open matchbox was picked up shortly after the fire, only a few feet from the building.

Questions.

1. Which things could not have happened unless the building had been set on fire?
2. Which things probably would not have happened unless the building had been set on fire?
3. Name some of the effects of the bringing of shavings to the building. Of the use of oil.
4. What is simply a *sign* that oil was used?
5. What is simply a sign that matches *might* have been used?

253. Arguments from Effects or Signs. — Certain conditions or effects often lead us to inquire what brought them about. We examine the conditions or effects carefully to see if we can determine the cause. When a man is found dead, for example, the coroner tries to learn the causes that brought about his death. When there is a disastrous wreck, everybody desires to know the cause. Officials try to find out who was to blame. Sometimes certain particular effects will point to the cause. A knife wound would lead to the belief that the man came to his death by violence. Thunder and lightning would lead to the belief that there would be a storm. The knife wound would be an effect; the lightning would be only a sign, because it could not cause the storm.

254. Argument from Examples. — In our study of the paragraph, we learned that paragraphs were sometimes developed by means of instances or examples. This is a form of argument as well as of exposition. If we desire to know what will happen under certain circumstances, a good way to proceed is to show what has happened under similar circumstances. Several examples all indicating the same thing will make a strong argument. To prove that a poor boy may become a great poet, one might refer to Shakspeare, Burns, and Keats.

EXERCISE

255. By citing examples make short briefs on three of the following propositions, and write out the composition on one of them: —

1. This is the age of young men.
2. Women make good story-tellers.
3. Luxuries become necessities of life.
4. The humblest lad may become President.
5. It requires hard work to succeed in business.
6. An education pays.
7. Americans make good soldiers.

GENERAL EXERCISE

256. Make briefs and develop compositions in accordance with the following suggestions: —

1. Prove to a friend of yours that a certain person is a foreigner.
2. Your father does not wish you to enter high school: try to convince him that it is the best thing for you to do.
3. Your mother does not like you to associate with a certain boy, or girl: try to convince her that he, or she, is a fit companion for you.
4. Something has mysteriously disappeared from your house; prove that it was stolen by some one.
5. Some one suggests that it is not worth while to study English, because you ought to know it: show him that he is wrong.
6. Your class is going on a picnic, and two places are being considered: prove that one is much better than the other.
7. You failed to pass a recent examination: prove to your father that the failure was not due to negligence on your part.
8. A purse which you found is claimed by a suspicious-looking person: prove that the purse is not his, or hers.
9. Try to persuade your cousin, who is planning to go to the mountains, that it will be better for him to spend the summer on the farm with you.
10. A friend has written asking your advice about two schools: write, trying to prove that one school is far superior to the other.

CHAPTER XI

PUNCTUATION

PERIOD, QUESTION MARK, AND EXCLAMATION POINT

257. Period. — A period should be placed after the following: —

1. Declarative sentences.
2. Abbreviations.
3. Numerals, or letters used as numerals, introducing topics, sentences, paragraphs, etc.

258. Question Mark. — An interrogation point should follow —

1. Every interrogative sentence, except strongly exclamatory questions.
2. A direct question within a sentence.
3. Each member of a series of short direct questions.

259. Exclamation Point. — The exclamation point is used after interjections and expressions of strong emotion.

EXERCISE A

260. Give reasons for the use of periods, question marks, and exclamation points in the following sentences: —

1. The P. O. Dept. employs more men than any other branch of the U. S. government.
2. The question is, What do you intend to do?
3. Alone, alone, all, all, alone,
Alone on a wide, wide sea!
4. What is the principal city of England? of France? of Germany?
5. Alas for him who never sees
The stars shine through his cypress trees!
6. Forward, the Light Brigade!
Was there a man dismayed?
7. Holy, Holy, Holy! Merciful and Mighty.
8. At the challenge, "Who comes there?" we stopped, startled.
9. Brooklyn, N.Y., Dec. 31, 1907.
10. The Hon. John Wilkinson, D.D., LL.D., arose and shouted, "Who dares make such an assertion?"
11. When can their glory fade?
Oh, the wild charge they made!
All the world wondered.

EXERCISE B

261. Supply periods, question marks, and marks of exclamation in the following sentences:—

1. Consult Chap X p 411 Sec 191
2. Why, oh, why, my heart, this sadness
3. "How long will it take" was the question that arose to all lips.
4. The question is, To be or not to be
5. "Long live the King" they cried
6. Hamilton, O Oct 16, 1907
7. "To the lion to the lion with Arbaces" shouted the excited populace
8. "Up with the jib-topsail" he cried
9. Judge, O ye gods, how dearly Cæsar loved him

10. He inquired whither they were going
11. Mark Antony said, "When comes there such another
12. Send me 1 bbl of potatoes and 100 lbs of sugar on Aug 1

THE COMMA

262. Introductory and Connective Expressions. — Adverbs and adverbial phrases that have introductory or connective force should be cut off from the rest of the sentence by commas.

Examples. Now, if you think best, I will return by Mary's and get the things from her.

The success of that undertaking, also, was a complete surprise to the community.

263. Intermediate Expressions. — Expressions like *he said, you must understand, I believe, it seems to me,* which come between important parts of the sentence, should be cut off from the rest by commas.

Examples. "When I have finished this book," he said, "I shall go to bed."

This, it appears to me, is a foolish undertaking.

264. Expressions in Apposition. — All words, phrases, and clauses in apposition with nouns or pronouns should be cut off from the rest of the sentence by commas.

Examples. I, John, saw these things.

Washington, the first President of the United States, refused a third term.

EXERCISE A

265. Explain the reason for the use of commas in the following sentences: —

1. Go, then, and do your worst.
2. "Well, sir, you have been deceived, I believe, in every particular."
3. "Well," cried Mr. Lorry, "business is business."
4. To be sure, we are fond of our old domestics.
5. You cannot depend, however, on such sources of information.
6. "No," he whispered back, "not just yet."
7. Elizabeth, the maiden queen of England, died in 1603.
8. What disturbed us most was the thought, Some one must have been seriously injured.
9. Her statement, that she had done the deed with her own hands, was unbelievable.
10. I think, on the contrary, that the poem owes much of its popularity to the descriptions of nature that it contains.
11. "Well then, sell Wild Fire," he replied, "for what you can get."
12. Notwithstanding all this, he ordered his men to charge.

EXERCISE B

266. Tell where there should be commas in the following sentences, and explain why: —

1. Oh he shouted it's burglars!
2. It is I Hamlet the Dane.
3. The virtuous servant Roger Cly swore his way through the case at a great rate.
4. His assertion that he would not accept the nomination for another term was considered final.
5. You intend I take it to carry out your original plans.

6. Her adopted child she was sure would never turn out well.
7. With all his talk of economy however he is far from being stingy.
8. Years before we knew she had insisted on dressing like her sister.
9. Come Antony and young Octavius come!
10. The plan suggested by the council to put meters in every house would greatly reduce the waste of water.
11. He nevertheless refused the offered assistance.
12. Yet in spite of what you say I am convinced that the enterprise is extremely risky.

267. Independent Nouns. — Nouns independent by address should be cut off from the rest of the sentence by commas.

Examples. John, when do you expect your mother to return?
Come here, Mary, and see these beautiful roses.

268. Dependent and Conditional Clauses. — Dependent and conditional clauses, commonly introduced by such words as *when, while, if, although, unless, and whereas*, should be cut off from the rest of the sentence by commas, unless the connection is close.

Examples. I had wandered into the place at noontide, when all nature was peculiarly quiet.

I have by no means forgotten it, although you may think so.

I was not at home when he came (close connection; a restrictive clause).

269. Participial Phrases. — All loosely connected participial phrases should be cut off from the rest of the sentence by commas.

Examples. He spoke of his friend's poem, quoting many beautiful passages.

The boat, lurching suddenly, threw me into the lake.

270. Additional Relative Clauses.—Relative clauses which do not restrict the meaning of the antecedent, but supply additional information, should be cut off from the rest of the sentence by commas.

1. Gareth, who was the youngest son of Lot and Bellicent, went to the court to be made knight.

2. The book which lies on the table yonder is yours (no commas: restrictive clause).

EXERCISE A

271. Explain the reasons for the use of commas in the following sentences: —

1. I stand before a king who honors his own word, as if it were his God's.

2. Not willing to be known, he left the barren-beaten thoroughfare.

3. Grant us, O King, this boon!

4. He might not, if he could have foreseen the events of a few days, have undertaken the journey.

5. Let me go, if you do not want to incur the displeasure of my master.

6. The breeze, springing up suddenly, carried us to shore without further delay.

7. Sometimes a distant sail, gliding along the edge of the ocean, would be another theme for speculation.

8. The Avon, which runs a short distance from the walls, keeps up a low murmur.

9. We draw our pleasures from the wells of kindness, which lie in the deep recesses of our bosoms.

10. Were it not for the fear of its raining, I should set out at once.

11. Then came an old dumb man, who let him into the lodging.

12. He tried to hold them up, as a fine lady does her train in bad weather.

EXERCISE B

272. Tell where commas should be placed in the following sentences, and explain why they should be used: —

1. The petty kings ever waging war on each other wasted the land.

2. Let me know Kimball if I can be of any use to you.

3. But Arthur looking downward as he passed beheld her by the castle wall.

4. The great lords and barons while he hungered there conspired to make a war.

5. He felled the forest letting in the sun.

6. If I in aught have served thee well give me thy daughter Guinevere to wife.

7. Sir there are those who love him to the death.

8. And near him stood the Lady of the Lake

Who knows a subtler magic than his own.

9. And Gawain departed breaking into song.

10. There was a silence for a while when an old man replied in a shrill piping voice.

11. His own friends who without doubt had expected the news made no attempt to relieve his distress.

273. Inverted Expressions. — Phrases and clauses placed at the beginning of the sentence by inversion are *followed* by commas, unless closely connected with the word they modify.

Examples. When we arrived at the station yesterday, we found that the train was an hour late.

From that time until the moment of his arrival, the whole household was in a feverish state of excitement.

274. Long Phrase or Clause Subjects. — A subject with several modifiers or with a long clause modifier is *followed* by a comma.

Examples. That he was no longer able to perform the duties of the office to which he had been elected, was a source of great grief to him.

For many a petty king ere Arthur came to' cleanse the realm of the heathen horde, ruled in the land.

275. Pairs of Words. — Each pair of words or phrases in a series is *followed* by a comma.

Example. Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.

EXERCISE A

276. Explain the use of each comma in the following sentences: —

1. When Jason was a little boy, his parents sent him away to be brought up by the Centaurs.

2. For the history of this abode of good fellowship, I was referred to a tallow-chandler's window opposite.

3. Outside in the darkness, he saw the wet lamps of cabs shining.

4. Here soldiers and patriots, asleep and awake, drunk and sober, were to be found.

5. One of the mistakes often made in beginning the study of

birds with small children, is in placing stress upon learning by sight and name as many species of birds as possible.

6. Dolls with black hair and blonde hair, blue eyes and brown eyes, pretty gowns and gingham frocks, were arranged on the shelf.

7. That this visionary prosperity is not confined to the nation, is evident.

8. When I returned from the office in the afternoon, I had made up my mind that the schemers should not down me.

EXERCISE B

277. Tell where commas should be inserted in the following sentences and give in each case a reason:—

1. When the hour for dismissal finally arrived the school was in a hubbub.

2. To what country the man belonged and by what means he had come hither with his queer companions could not be ascertained.

3. In addition to his other vocations he was the singing master of the neighborhood.

4. Speak little and speak well briefly and to the point if you wish to be considered wise.

5. While the articles are being made samples are sent all over the country.

6. As Cæsar loved me I weep for him.

7. Whether capital or labor is to win in the stubborn fight now being waged remains for the future to determine.

8. Through sunshine and shadow through life and death together for sixty years they had walked.

9. In the course of a December tour in Yorkshire I rode in one of the public coaches.

10. Although he thought he knew everybody in the village he could not find one friendly face.

11. At work or at play at home or abroad his breeding shows itself.

12. If it becomes necessary to send for anything she can summon John.

13. To take the field openly against his rival and make frequent visits to the farmhouse to him seemed madness.

14. Good and bad rich and poor great and small were treated alike.

15. One cloudy night in December of the year 1757 I was walking on a retired part of the quay of the Seine.

278. Short Quotations. — Short quotations and expressions resembling quotations are *preceded* by commas.

Examples. It has been said, "The pen is mightier than the sword."

The thing for us first to decide is, When was the man last seen?

279. Words in a Series. — Words in a series not connected by conjunctions are *separated* by commas. When the final words of the series are connected by a conjunction, the comma usually precedes the conjunction.

Examples. Friends, Romans, Countrymen, lend me your ears.

The whole neighborhood abounded with local tales, haunted spots, and twilight superstitions.

280. Contrasted Words. — Contrasted words or phrases are *separated* by commas.

Examples. It is time to laugh, not to weep.

They returned in triumph, not in chains.

281. Closely Connected Clauses. — Closely connected coördinate clauses are *separated* by commas.

Examples. I came, I saw, I conquered.

A coach was called, and the men departed.

I cannot tell now, but I will inform you to-morrow.

282. Omission of Words. — The comma is used to mark the omission of a word logically necessary to the sentence.

Examples. "Carthage has crossed the Alps; Rome, the seas."

Price, five dollars. Admission, fifty cents.

EXERCISE A

283. Explain the reasons for the use of the commas in the following sentences: —

1. He was a tall, gallant, well-mounted cavalier.
2. Seek the good in your friends, not their faults.
3. Build your house on the solid rock, not on the sands.
4. We found everything in camp as we had left it, and we set to work at once to get supper.
5. Apples, ten cents a basket.
6. John may solve the first example; Mary, the second; and James, the third.
7. July 4, 1776.
8. The fair was held Sept. 3, 4, and 5.
9. He finally said, "I am ready."
10. I hurried her on deck, over the bulwark, down the gang-plank, and into the coach.
11. The thought uppermost in his mind is, How can I succeed?
12. There were three rooms on the floor, and the doors of all were wide open.

EXERCISE B

284. Tell where commas should be inserted, and give reasons for their use, in the following sentences: —

1. The letter was addressed "Santa Claus New York N.Y."
2. Fresh eggs thirty cents a dozen.
3. Mr. Lorry bustled into the coach and was carried off to Tellson's.
4. In peace not in war is patriotism best shown.
5. For the love of heaven of generosity of justice of the honor of your noble name hesitate no longer.
6. Quoth the raven "Nevermore!"
7. He was happy in the return he made her he was happy in his strength.
8. To live well not merely to live should be the aim of life.
9. He dashed down the street crying "Run for your lives."
10. Rip looked and beheld a precise counterpart of himself.
11. His thought was What if this is he!
12. I rose softly slipped on my clothes opened the door suddenly and beheld one of the most beautiful little fairy groups that a painter could imagine.
13. I was aroused by the order from the officer "Forward there!"
14. The steward is the captain's servant and has charge of the pantry.
15. He expected to be home for the holidays but was disappointed at the last moment.

SEMICOLON AND COLON

285. Coördinate Clauses. — The semicolon is used to separate coördinate clauses, unless they are very short and very closely connected.

Examples. Rip was a favorite among the good wives of the village, who took his part in all family squabbles; and never failed to lay the blame to Dame Van Winkle.

Leodogran, the king of Cameliard, had one fair daughter; and she was fairest of all flesh on earth.

286. Explanatory Clauses with a Conjunction. — A clause that is added to a complete sentence by way

of explanation, should be preceded by a *semicolon*, if the clause is introduced by a conjunction.

Examples. I prefer the spring to all other seasons; for everything is fresh and new.

It has rained all day; consequently I cannot go out with you this evening.

287. Explanatory Clauses without a Conjunction. —

A clause that is added to a complete sentence by way of explanation, is preceded by a *colon*, if the clause is not introduced by a conjunction.

Examples. I like this story very much: it contains so much genuine human nature.

Error is a hardy plant: it flourishes in every soil.

288. Particulars in Apposition. —The colon should precede particulars which are in apposition with a general term.

Examples. The lord of Astolat had three children: Elaine, called the Lily Maid, and two stalwart sons.

The age of Elizabeth produced two great poets: Shakspeare, the greatest of dramatists, and Spenser, the author of the *Faerie Queene*.

289. Formal Quotations. —Quotations formally introduced are preceded by a colon.

Example. *The Merchant of Venice* opens with the sentence: "In sooth, I know not why I am so sad."

EXERCISE A

290. Explain why semicolons and colons are used in the following sentences: —

1. Sometimes they seemed to approach; at others, to recede; at others still to melt into a sultry haze.

2. He and his companions labored on in silence; for there was something about the latter that inspired awe.

3. He and his companion labored on in silence: there was something in the latter that checked curiosity.

4. He whistled after him and shouted his name; but the echoes only repeated his whistle and shout.

5. Their visages, too, were peculiar: one had a large beard and a broad face; the other, a face that consisted entirely of nose.

6. We'll take the dogs with us to-day; for we may start some rabbits.

7. We'll take the dogs with us to-day: we may start some rabbits.

8. His speech concluded with the following sentence: "I shall oppose this bill with all the power I possess."

9. Gareth begged his mother's permission to go to court; but she put him off, desiring him to remain with her.

10. Bring with you the following: fishing tackle, camp stools, and lunches.

11. Be sure to reject his offer: it is the only wise plan.

12. I rejected his offer; for it seemed to me a wild-cat scheme.

13. Gareth answered thus: "We be tillers of the soil."

14. My name is Lynette; my need, a knight to battle for my sister, Lyonors.

15. Tower after tower crashed down; and the combatants were driven from the courtyard.

EXERCISE B

291. Insert semicolons and colons where they belong, and give reasons for their use, in the following sentences: —

1. I refused his offer the risk was too great.

2. I refused to go with him for the danger was too great.

3. You will need the following books a grammar, an arithmetic, a history, and a speller.

4. Sentences are of three kinds the simple, the complex, and the compound.

5. He was honored by his countrymen he had won a grand victory.

6. He was honored by his countrymen above all other men for he had won the greatest victory of the age.

7. You have failed in your studies therefore you cannot go away this vacation.

8. You must study this whole vacation for you have failed in your studies.

9. He was observed, at first, to vary some points in his story every time he told it but this was due to the fact that he had recently awaked.

10. Send me the following a pound of raisins, a quart of beans, and five bars of soap.

11. Come with me this is no place for you.

12. Come with me for this is no place for you.

13. He was full of practical jokes he played one on his maiden aunt.

14. His delight was to tease his aunts and cousins yet he was a universal favorite among the women.

15. Mother is away consequently I must remain at home.

16. Helen could not go to the game the weather was too bad.

292. The Dash. — The dash is used to indicate a sudden change in construction.

Examples. You are going — are you not?

Friends, home, country, — all were lost to him.

Yes — no — I don't know whether to go or not.

293. Quotation Marks. — All direct quotations, short or long, should be included in quotation marks.

"Yes," he said, "I will do what you ask."

CAPITALS

294. The First Word. — Capitals are used for the initial letter of a sentence, of a line of poetry, of a direct question or quotation.

295. Names of Deity. — All names and titles of the Deity and personal pronouns referring to Him begin with capitals.

296. Proper Names. — All proper nouns and proper adjectives, including names of days, months, streets, rivers, nations, races, sects, political parties, and parts of the country begin with capitals.

NOTE. — The words *street*, *river*, *mountain*, etc., begin with capitals when used in connection with their names. The names of seasons are not written with capitals.

297. Official Titles. — Official titles and titles of honor or office begin with capitals.

298. Titles of Books. — In the titles of books, essays, works of art, etc., the first word and every other prominent word, including nouns, adjectives, verbs, and sometimes pronouns and adverbs, begin with capitals.

299. Important Events. — The names of important events, epochs, and bodies of men, begin with capitals.

300. In Personification. — Names of personified objects begin with capitals.

301. The Pronoun *I*. — The pronoun *I*, the interjection *O*, the words *Bible*, *Scripture*, and the names of the books and parts of the Bible are written with capitals.

EXERCISE

302. Give the reasons for the use of capitals in the following sentences: —

1. St. Augustine is the oldest town in the United States.
2. 'Tis as easy now for the heart to be true
As for grass to be green or skies to be blue.
3. I heard my father say, "Do you know where that boy has gone?"
4. The question is, What are we going to do about it?
5. Holy, holy, holy! Merciful and Mighty!
God in Three Persons, blessed Trinity.
6. We have just taken up the study of Browning.
7. Why is English called a composite language?
8. The meeting was held on the first Tuesday in June.
9. He lives on Chestnut Street.
10. The Hudson River is sometimes called the Rhine of America.
11. The Swiss are a liberty-loving people.
12. I saw them at the Baptist picnic.
13. He has always been a Democrat.
14. Denver is one of the richest cities of the West.
15. We heard the President's inaugural address.
16. The title of the book is "The Rise and Fall of the Dutch Republic."
17. He was killed during the Civil War.
18. Shakspeare is the greatest name in the Elizabethan Age of English literature.

CHAPTER XII

LITERATURE

EVANGELINE

303. Questions for Study.—These questions are intended to direct the pupil in his study of this classic, and to suggest subjects for investigation that might not otherwise occur to him. It is not necessary that the pupil be able to answer all of them. A few thoughtfully worked out answers are better than many hastily done. The questions form a basis for most valuable oral and written work, because they ask for a definite something, which the pupil should strive to express in brief, pointed answers.

PART THE FIRST

I

1. What information do the introductory stanzas give about the nature of the story?
2. Tell what the "Acadian land" was, and what kind of people lived there.
3. What were the occupations of the Acadians?
4. What evidences are given that the Acadians were a very industrious people?
5. Why did the men open the flood gates to allow the sea to wander over the meadows?

6. What trait of the people is suggested by the character of their houses?

7. What duties did the Acadian women have that women no longer perform in the home?

8. Was industry a source of happiness to the Acadians?

9. What was the feeling that existed between the children and the parish priest?

10. What is there romantic in the life of the Acadians?

11. What signs of a peaceful life do you find? of contentment? of simplicity?

12. What evidences do you find that the Acadians had faith in each other; that they were honest, and believed in the honesty of their fellows?

13. What proofs of their kindliness and generosity can you find?

14. What is there about Benedict Bellefontaine that we admire? that we reverence?

15. What traits of character has Evangeline like her father? In what respects does she differ from him?

16. What qualities endeared Evangeline to the people of Grand-Pré?

17. What shows the simplicity of Evangeline's character?

18. What does the description of Benedict's house tell us about Benedict himself and his daughter?

19. What in the description of Benedict's farm gives an impression of peace and plenty?

20. What noble traits of character are suggested by the veneration in which the young men regarded Evangeline?

21. What were the duties of the village priest in olden times?

22. In what way was the blacksmith regarded in olden times? How did the people look upon labor in general?

23. What kind of youth was Gabriel? Why did the people love him?

II

1. What is the difference between the seasons of the year in this section and in the preceding?

2. What are some of the results of the present season?

3. What evidences of the happiness of the Acadians are given here?
4. What new phases of Acadian life are presented in the first part of this section?
5. What proofs do you find that Longfellow was an observer and a lover of simple country life?
6. What are the most natural things in the barnyard scene?
7. What makes the inside of the house cheerful? Is this cheerfulness natural to father and daughter?
8. What is there attractive about this family fireside?
9. Did the guests enter without knocking? What does this fact reveal about the character of the people for honesty?
10. What were the ordinary means of entertainment in the days of Evangeline?
11. Why does Benedict love Basil as he does? What is there admirable in this friendship?
12. What difference in disposition do you see between Benedict and Basil?
13. Why has Basil come to Benedict's?
14. What is the effect of Basil's gloomy forebodings?
15. How does Benedict reveal his great faith?
16. What makes Benedict especially happy at this time?
17. Is Benedict accustomed to look upon the bright side of life? How do you know?

III

1. What are the chief characteristics of the notary public?
2. What do we learn about the times in the facts given in regard to the notary public?
3. Explain the nature of the tales the notary was accustomed to tell the children.
4. Why does Basil introduce again the subject of his fears?
5. What is the notary's view of the rumors? What does his view show of his character?
6. Explain the meaning of the story that Leblanc tells.
7. Is Basil naturally distrustful of his fellow-men? Is he more seriously minded than the other two?

8. What customs shown in the making of the marriage contract are entirely different from present-day customs?
9. What is there homely but pleasing in the old customs?
10. Find evidences of the hospitality of Benedict.
11. What is the game of draughts?
12. Explain the curfew. What was its purpose?
13. How is the contrast between Evangeline and her father emphasized by the method of their going upstairs?
14. What proofs are there in the furnishings of Evangeline's room that her tastes are simple?
15. What evidences do we find here of Evangeline's industrious nature?
16. What is the effect on Evangeline of the moonlight stream-
ing in at her window?
17. What do we imagine Evangeline's beauty was like?
18. What were Evangeline's ideals of happiness?

IV

1. What is there about the country itself that seems in keeping with the character of the people?
2. What are the people doing on this morning? Why are they astir so early?
3. Why do the peasants come in holiday attire?
4. What suggestions do you find here that the Acadians were naturally a light-hearted, happy people?
5. What evidences of hospitality do you find in the actions of the people of Grand-Pré?
6. What occasion for joy was there in these gatherings?
7. Why do these people so greatly enjoy talking and feasting together?
8. What information about the farm life and the social life of the Acadians do we get from the description of this feast of betrothal?
9. How does the fiddler reflect the brightness and joy of the occasion?
10. In what various fashions did the people amuse themselves on this betrothal day?

11. Explain why it is that every one is interested in these two young people.
12. What is the effect produced by the ringing of the church bell?
13. Why did only the men enter the church?
14. Show that the Acadians were a submissive, peace-loving people.
15. What kind of a man was the officer who read the King's proclamation?
16. What was the King's reason for exiling the Acadians?
17. What was the effect of the proclamation on Basil the blacksmith?
18. What proves that Father Felician was a truly religious man, a lover of God and his fellow-men?
19. What were the effects of Father Felician's words upon the men?
20. In what respect was the priest held among his people? Why?
21. What strength of character does Evangeline show under the terrible misfortune?

v

1. Why had the men been held as prisoners all these five days?
2. What was the King's purpose in transporting the Acadians to other sections of the country?
3. What strength of character do the women show in their labors at this time?
4. Whose influence is shown in the manner in which the men march down to the sea?
5. What is the feeling with which the men are inspired?
6. What changes have come over Benedict during the last five days?
7. What is Evangeline's faith in the result to herself and Gabriel?
8. What were the evil results of the haste and confusion that prevailed while the ships were being loaded?
9. What was the condition of those that remained on shore during the night?

10. What is the effect produced by the coming home of the lowing herds?
11. How does the faithful priest pass the night?
12. For whom is Evangeline most anxious?
13. Why is Benedict so much more affected than Evangeline by their misfortune?
14. What other things are there to remind the people of all they have lost?
15. Explain Evangeline's situation now that her father is dead.

PART THE SECOND

I

1. Why is the story divided into two parts?
2. What has taken place between the facts recorded in the two parts?
3. Where were the Acadians taken?
4. Why did they wander about from place to place?
5. What advice does Evangeline receive from well-meaning people?
6. How does Evangeline show her patience and hopefulness?
7. What would we have thought of Evangeline if she had married Baptiste Leblanc?
8. What feelings does Evangeline's patient endurance arouse in us?
9. What is the influence of the good priest over Evangeline?
10. How long has Evangeline been waiting and wandering?
11. What changes have been wrought in her nature during these years of waiting?

II

1. Explain how it was possible that the Acadians could be so scattered over the country in days when there were no railroads.
2. What purpose animates the Acadians in this boat on the Mississippi?
3. Through what scenes does the boat pass?
4. How does the region to which they come differ from their old Acadian home?

5. What information do we get in this part about the natural features of the South?
6. What information do we get about the social and political conditions in the South?
7. What causes forebodings of ill to the travelers?
8. What is the thought that sustains Evangeline (ll. 120-124)?
9. What is the effect upon the wanderers, of the silence following the blowing of the horn? Why is it so?
10. What is there saddening and oppressive in the descriptions of this night journey?
11. How do the trees and other features of the natural scenery in the South differ from those of Acadia? Which country has the more charms?
12. Explain the meaning of Evangeline's dream.
13. Is this well on the part of the author to have Gabriel pass so near Evangeline?
14. What is the effect of the words of Father Felician upon the wanderers?
15. What in the closing lines of this section reminds us of Grand-Pré?

III

1. What are the chief differences between the herdsman's house here and Benedict's house at Grand-Pré?
2. What differences in the lives of the people here and at Grand-Pré are suggested by the differences in the external surroundings?
3. At what time of day do the wanderers reach the house of the herdsman? What is the time of the year?
4. Compare the master of this place with the farmers of Grand-Pré.
5. Which do we admire more, the southern situation or the northern? Why?
6. How has Basil the blacksmith changed?
7. What do we learn of the faithfulness of Gabriel to his love for Evangeline?
8. What were Gabriel's motives in leaving home?
9. Has Basil become of a more hopeful disposition, or

is his confidence in overtaking Gabriel assumed for Evangeline's sake?

10. Why are we glad to find Michael the Fiddler here? Does his presence suggest happiness for Evangeline?

11. How does Basil's hospitality compare with that of Benedict at Grand-Pré?

12. What are the attractions of the South that Basil mentions?

13. How do the festivities and pastimes here compare with those at Grand-Pré? Which was more simple?

14. What is the effect upon Evangeline of the beautiful moonlight scene without?

15. What leads us to hope that Gabriel will be found?

16. What makes us fear that the search will be unsuccessful?

IV

1. What is the region described at the beginning of this section?

2. How does the vastness and indefiniteness of the region make us feel about Evangeline's hopes?

3. What makes this region forbidding?

4. Has Gabriel already given up all hope of finding Evangeline, that he goes away thus?

5. Which seems to be the stronger character, Gabriel or Evangeline?

6. Tell the story of the Indian woman.

7. What effect do her stories have upon Evangeline?

8. Why does Evangeline decide to remain at the Mission?

9. In what respects does the priest at the Mission resemble Father Felician?

10. What was the rumor that came to Evangeline? Why was it sweeter than the song of a bird?

11. Explain what must have been Evangeline's feeling when she found the hunter's lodge fallen to ruin.

12. What has been the effect of her fruitless search upon Evangeline's spirit?

13. What changes have been wrought in her appearance?

V

1. To what facts does the author allude in the first lines of this section?
2. When did Evangeline land at this place an exile?
3. Why was Evangeline pleased with the *thee* and *thou* of the Quakers?
4. Why does Evangeline come back to this place instead of returning to Basil's home?
5. What does Evangeline intend doing in the City of Brotherly Love?
6. What is the nature of Evangeline's remembrance of Gabriel?
7. What are the traits of character that Evangeline's sorrow has deepened in her?
8. Why does Evangeline delight in relieving the sorrows of others?
9. Why is it proper that Evangeline realize her hope on a Sabbath morning?
10. What is the effect upon the dying man of Evangeline's presence?
11. What is the effect of this meeting at last, upon Evangeline?
12. What are we left to infer about the fate of Evangeline herself?
13. What, in Evangeline, do we admire most?

304. Suggestions for Themes. — Before writing compositions on the subjects given below, review carefully the portions of the poem that give the information you need. Determine first, as nearly as possible, just what general idea you wish to work out, and do your reviewing for the purpose of finding out some few definite things that suit your purpose. Arrange those things in a natural order and proceed to write out the theme. Remember that many things which in themselves are interesting must be omitted because they are not closely

connected with the central thought of your composition.

NARRATION

Topic: *An Account of Evangeline's Search for Gabriel* (told by herself).

In preparing for writing a narrative on this subject, review carefully the second part of the poem, and make an outline of the principal events contained in it. This will give you a series of main topics. Under each of these main topics make a list of the most important incidents connected with it. In writing out the composition, be careful to avoid treating one part of the story at too great length, while slighting another part. When you have finished the writing, take your theme and compare each fact that you have given with the presentation of it in the poem, making such corrections as you find needed. Then examine your theme carefully for errors in spelling and in punctuation and for awkward expressions.

In writing upon some of the topics given below, it will be necessary to introduce much imaginative material. In doing this, be careful not to say anything that is contrary to the facts given in the poem. Proceed in the same general way outlined for the foregoing theme.

1. An Account of the Wanderings of Gabriel.
2. The Early Life of Evangeline and Gabriel.
3. How Basil Grew Rich in the South.
4. The Exile of the Acadians.
5. A Biography of Michael the Fiddler.

DESCRIPTION

Topic: *The House of Benedict Bellefontaine*.

In preparing for the writing of this theme, review very carefully the parts of the poem in which the exterior and interior of the house are described. Make a careful outline, with main topics and subtopics, being very particular in arranging them. Begin with those things that one would observe first in approaching the house from a distance, such as the general surroundings,

the shape, the size, the porch, and the windows. Then take up the minor details that one would observe only as he came near. When you have finished with the outside, take up the interior, describing first what one would see first upon entering, and proceed in order, as if you were actually walking through the house. Follow the plan for correction of errors that is suggested for the narrative theme above.

In a similar manner write descriptions on the following subjects:—

1. The Evening Scene in Benedict's Barnyard.
2. The Embarkation of the Acadians.
3. The Burning of Grand-Pré (imaginative).
4. Basil's Southern Home.
5. A Night Scene in a Bayou.
6. The Mission in the Mountains.
7. The Closing Scene.

EXPOSITION

Topic: *Character Sketch of Evangeline.*

In preparing to write this theme, make a list of the principal traits of Evangeline's character, and, in connection with each, note the ways in which she showed that particular trait. Make mention of the particular things she did as a result of that trait. Use the same amount of care in writing and revising the theme that has been suggested for the themes in narration and description.

In a similar manner write themes on other characters in the poem. Try to make them appear lifelike and natural.

LADY OF THE LAKE

305. Questions for Study.—These questions are intended to direct the pupil in his study of the poem, and to suggest subjects for investigation that might not otherwise occur to him. It is not necessary that the

pupil be able to answer all of them. A few thoughtfully worked out answers are better than many hastily done. The questions form a basis for most valuable oral and written work, because they ask for a definite something, which the pupil should strive to express in brief, pointed answers.

CANTO I

1. What does the author mean by "Harp of the North"?
2. What are the chief characteristics of Scottish poetic literature?
3. In what respects does *The Lady of the Lake* correspond to old Scottish minstrelsy?
4. Why does Scott open his poem with an account of the stag?
5. In what various ways does the author make the account spirited?
6. Is Scott's sympathy more with the stag or the hunters? Give reasons for your opinion.
7. What was there in this hunt that appealed to Scott's nature?
8. What evidences do you find that it did appeal to Scott?
9. Point out in detail the course which the stag took.
10. By what means does the author draw attention to James Fitz-James?
11. What makes us sympathize with James Fitz-James? What admirable qualities does he show?
12. What does the lone horseman reveal of himself in his words over his fallen steed?
13. What is there romantic in the chase, in natural scenery, and in the situation in which the hunter finds himself?
14. What information do we get about the author's attitude toward nature?
15. What kind of natural scenery attracted him most?
16. How much time had been spent in the chase? Where is the information given?

17. What is there attractive about Loch Katrine?
18. What evidence is there of a romantic trait in the hunter's character? (ll. 280-318.)
19. In what way has Scott prepared for the appearance of this Lady of the Lake?
20. What is the dominant impression that we get of the maiden?
21. By what suggestions does the author make her almost fairy-like?
22. What indirect information does he give about her character?
23. What qualities of character does Scott suggest in his description of the stranger? (ll. 409-430.)
24. Explain why Ellen believed that the stranger had never before set foot upon Loch Katrine's shore.
25. In what ways does Scott hint at the station of the stranger?
26. What are the various materials of which the lodge is made?
27. What is it chiefly that renders the lodge attractive?
28. In what ways has the stranger shown his gallantry?
29. What rites or customs among the Scotch does Scott make use of in this canto?
30. What evidences of playfulness do you find in Ellen's character?
31. In what ways does the author prepare for the knight's dream?
32. What mysterious elements has the author introduced in this canto?
33. What is the most important incident in this canto? the most interesting? the most unusual?

CANTO II

1. What information does the author give in the introductory stanza?
2. Express in a single sentence the central thought of the first stanza of the song.
3. Why is it desired that the stranger forget his experience in that lonely isle?

4. What is the propriety of the sentiments expressed in the last two stanzas of the song?

5. What is the general impression we get of the old minstrel?

6. What about him arouses our interest in him personally?

7. Do you find anywhere that Fitz-James has anything more than an ordinary interest in Ellen? If so, where?

8. What is Ellen's motive in arousing Allan-Bane to sing the glory of the Graeme?

9. What significance is to be attached to the fact that the martial strain sank each time into a dirge?

10. What is the effect produced by this circumstance upon Ellen and Allan-Bane?

11. What information does the author give in connection with this incident?

12. In what does Ellen show simplicity and at the same time strength of character?

13. What is Ellen's estimate of Roderick's character?

14. How much pride has Ellen in her beauty?

15. What qualities of character are shown in her attitude toward the gayeties of the court?

16. How does Ellen's characterization of Roderick affect our feelings toward him?

17. How does this conversation between Ellen and Allan prepare for what follows?

18. What does the song indicate with respect to the power a Scottish chief exercised? with respect to the honor in which he was held by his clan?

19. What, in the song, confirms Ellen's opinion of Roderick's character?

20. How does Douglas's reception of Ellen influence us toward him?

21. By what means has the author already interested us in Douglas? in Malcolm?

22. Where has Douglas been? How does Malcolm come to return with him?

23. What things did Scott evidently introduce because they had a fascination for himself?

24. What traits of character does Roderick show in his conduct toward Malcolm? (ll. 585-588.)
25. What news did the courier bring?
26. What was the effect of this news upon Roderick's bearing? upon his actions?
27. What reasons has Douglas for refusing to sanction the plans of Roderick?
28. Why does Douglas propose to withdraw with his daughter?
29. What noble traits has Roderick?
30. How much time has elapsed since the opening of this canto? How has it been spent?
31. In what respects does the author reveal himself in this canto?

CANTO III

1. What connection is there between the thought of the introductory stanzas and the central idea of this canto?
2. What is the time of the opening of this canto?
3. By what means has the author emphasized Roderick's mood?
4. What is the chief cause of Roderick's present mood?
5. What is his motive in raising the clan?
6. What impression does the author produce by his account of the preparation of the Fiery Cross?
7. By what details does he produce that impression?
8. What is the most vivid impression we have of Brian?
9. In what respects does he seem a savage?
10. What are the indications of his extreme superstition?
11. How has the author made him seem mysterious?
12. Explain the significance of the burning brands extinguished in blood.
13. What was the fate of those who failed to respond to the summons?
14. What effect upon our opinion of Roderick have these rites and the character and imprecation of Brian?
15. By what means does the author make our interest intense in this account of the speeding of the cross?
16. Why did the author introduce the dirge over Duncan?

17. What was his purpose in making Angus and Norman carry the fatal emblem?

18. What feelings does the author arouse by his account of the manner in which the clan responded to the summons?

19. Why is Roderick so solicitous about Douglas and Ellen, now that he has been rejected?

20. What is Roderick's purpose in going to the Goblin Cave?

21. How do his actions at this time affect our feelings toward him?

22. Explain Scott's purpose in introducing the *Hymn to the Virgin*.

23. What is Roderick's meaning when he says that it is the last time that he shall ever hear Ellen's voice?

24. What opportunities have the incidents in this canto given the author to describe natural scenery? to portray character?

25. What is the most interesting thing in the canto for us? Why?

CANTO IV

1. What propriety do you find in the opening stanza of the canto?

2. Why are we glad to meet Norman again?

3. What admirable traits of character has he shown? What ones does he show here?

4. How much confidence have Norman and Malise in the augury Brian has undertaken?

5. What is the impression made upon the reader by Brian's undertaking this augury?

6. Where does Scott evince a love for animals?

7. What is the nature of the respect these men bear toward Roderick?

8. In what respects are they alike? In what respects do they differ?

9. In what respect is the prophecy ambiguous?

10. How does Roderick's plan to slay the stranger affect our opinion of him?

11. What is the effect upon Roderick of the news Malise brings?

12. What elements of strength does Ellen display in her conversation with Allan?

13. What qualities has she in common with her father?

14. What words of Ellen tell most clearly of the knight's danger?

15. What has brought the knight here? What quality of character does his coming reveal?

16. Wherein does James Fitz-James reveal his true courtesy?

17. What is James's true feeling for Ellen?

18. What was Scott's purpose in introducing Blanche of Devan?

19. Why is Blanche interested in Fitz-James? How is it that she knows Roderick's plans concerning him?

20. What was Red Murdock's purpose in seeking James's life at this time?

21. How is the outcome suggested by James's promise to Blanche?

22. What romantic incidents are there in this canto? What very improbable things occur?

CANTO V

1. What knightly virtues prominent in this canto are suggested in the introductory stanza?

2. What features of natural scenery did Scott especially like, judging from these descriptions?

3. Why does the Gael wish to know the knight's reason for coming to these wilds?

4. What acts of courtesy does the Gael show Fitz-James?

5. What is the effect of James's words upon the Gael?

6. How just is James's estimate of Roderick's character?

7. What is Roderick's justification of his course of plundering?

8. What traits of character does Roderick reveal in this conversation?

9. What evidences have we of James's rashness in this canto?

10. What is Roderick's purpose in calling forth his men?
Scott's purpose in having him do so?

11. How does James's action in defying the whole band affect Roderick's opinion of him?

12. Why is James so surprised when he learns who his guide is?

13. What is the effect of the incident upon Fitz-James?

14. Why does James desire to avoid the combat?

15. Why is Roderick angered by James's proposal?

16. What does James suspect when he sees Douglas going to Stirling?

17. Why does Scott introduce the games at Stirling?

18. What does the author reveal of himself in connection with these games?

19. What further insight do we get into the character of Douglas?

20. What is the author's evident opinion of the populace?

21. Why does the King forbid the "intended war"?

22. Explain the causes of the King's somber mood at the close of the canto.

CANTO VI

1. What is Scott's purpose in placing this guard-room scene before us?

2. What are our first impressions of the soldiers?

3. By what details does the author produce such impressions?

4. How is Ellen's strength of character shown in this scene?

5. Why does Scott subject her to the annoyance of facing these rough men?

6. What redeeming traits do we find in De Brent?

7. What influences De Brent to protect Ellen?

8. What noble qualities does Allan reveal in his request to be taken to his master?

9. In what respects does Allan represent a class common to the Scots?

10. What is your opinion of James's treatment of Roderick?

11. What is the author's purpose in having Allan conducted to Roderick's cell?
12. What traits of character does Roderick show in desiring to hear of the battle?
13. What is his chief motive in requesting Allan to sing of the battle?
14. What about the battle is not pleasing to modern readers?
15. In what does our chief interest lie?
16. Why does James come in person to conduct Ellen?
17. By means of what custom does Ellen recognize Fitz-James as the King of Scotland?
18. What various evidences have we had of James's generosity?
19. In what case do you think he was most generous of all? Why?
20. Why is it proper for the author to have Roderick die?

306. Suggestions for Themes. — Before writing compositions on the subjects given below, review carefully the portions of the poem that give the information you need. Determine first, as nearly as possible, just what general idea you wish to work out, and do your reviewing for the purpose of finding out some few definite things that suit your purpose. Arrange those things in a natural order and proceed to write out the theme. Remember that many things which in themselves are interesting must be omitted because they are not closely connected with the central thought of your composition.

NARRATION

A. Topic: *The Stag Hunt*.

Study carefully the first half of Canto I in connection with a good map of the locality, for the purpose of finding out: —

1. The time at which the hunt began and ended.
2. The place at which it began.

3. The various directions it took.
4. The streams, mountains, moors, etc., it passed.
5. The critical moments in the chase.
6. The manner in which the hunters dropped out.
7. Where and under what circumstances it came to an end.

Observe how different this composition will be, written out, from any one of those that could be written from the topic sentences suggested in the exercise for paragraphs. In writing out this narrative, be careful to avoid all purely poetic forms. Strive, however, to give life to the narrative.

Treat in a similar way the following: —

1. The Chase (told by Fitz-James to Ellen).
2. An Account of James's Second Visit to the Highlands.
3. A Narrative of the Events on the Island (told by Ellen).
4. The Story of the Fiery Cross.
5. Ellen's Experiences after Leaving the Island.

B. Topic: The Story of Blanche of Devon.

Review the portion of the poem that tells of Blanche, and also those that tell about Roderick's raids into the Lowlands. Then, beginning with an account of the preparations for Blanche's marriage, introduce Roderick's raid and carry the narrative forward to the death of Blanche. Introduce considerable imaginative material in order to make the story complete.

In a similar way treat the following: —

1. A Biographical Sketch of Roderick Dhu.
2. An Account of Ellen's Life on the Island.
3. Douglas at Stirling.
4. A Biographical Sketch of Douglas by Allan-Bane.

DESCRIPTION

Topic: *The Cottage* (exterior and interior).

Study the poem carefully to ascertain: —

1. The immediate surroundings of the cottage.
2. Its general appearance, dimensions, etc.

3. The material of which it had been made.
4. The entrance, arrangement of rooms, etc.
5. The furnishings of the interior.

In writing the composition, follow some general plan with respect to the large elements as suggested above, and likewise a plan in giving the details. For example, in describing the interior, take first those things that could be seen first upon entering; then pass to another group of objects, and say all you wish to say about them before taking up something else. Close the composition by giving a general impression of the whole. Be careful to avoid all narrative and explanatory elements.

In a similar way, but using such imaginative material as you find necessary, treat the following: —

1. The Scene which James Viewed from the Summit.
2. The Island (detailed).
3. James Defying the Warriors of Roderick.
4. The Holiday Crowd at Stirling.
5. Ellen before James.

EXPOSITION

A. Topic: *Character Sketch of Roderick.*

Review the poem to find out: —

1. What is the chief purpose in Roderick's life.
2. Wherein he is generous, chivalrous, even noble.
3. Wherein he is weak, presuming.
4. What effect his quick temper has upon him.
5. What his motive is in his raids.
6. What influence others may have over him.
7. What others think of him.

When you explain these things, make a plan and write out the composition, beginning with a short paragraph in which you give a general idea of Roderick. Then take up his chief traits and discuss them one by one, explaining how they show themselves and their general effect upon his life.

Treat other characters in a similar manner.

B. Topic: *Roderick as a Highland Chieftain.*

Study the poem to find out: —

1. How Roderick came to be outlawed.
2. What power he had as chieftain.
3. What his ordinary pursuits were.
4. The manner of his raids.
5. How he exercised his authority as chieftain.
6. The general results of his rule over his clan.

In writing out the composition be careful to show the relation between these different ideas. In other words, do not write simply a paragraph on each of the ideas suggested without trying to make them connected in thought.

Treat in a similar way the following: —

1. James's Part in the Story.
2. The Romantic Incidents of the Poem.
3. What the Poem Tells about the Author.
4. The Life of a Highlander.

BIRDS AND BEES

307. Questions for Study. — These questions are intended to direct the pupil in his study of this classic, and to suggest subjects for investigation that might not otherwise occur to him. It is not necessary that the pupil be able to answer all of them. A few thoughtfully worked out answers are better than many hastily done. The questions form a basis for most valuable oral and written work, because they ask for a definite something, which the pupil should strive to express in brief, pointed answers.

BIRD ENEMIES

1. By what means do birds recognize their enemies?
2. How do birds reveal their feelings toward their enemies?

3. When are birds most daring in fighting their enemies?
4. What is the trick of the jay?
5. How do the birds treat the jay when he appears?
6. Why do birds so dislike the owl?
7. Explain the incident of the stuffed owl in the cherry tree.
8. What is the difference between the chirp and chatter of the young of birds that build in secluded places and of the young of those that build in the open? Explain why.
9. Explain how the owl manages to get the young of woodpeckers and of orioles.
10. What are some of the misfortunes that happen to birds?
11. Why do birds often build their nests in and about buildings?
12. What often happens when birds make their nests upon buildings? Explain the cause.
13. What is the phoebe-bird? The chickadee?
14. How do chickadees build their nests?
15. What sort of bird is the fly-catcher?
16. What sort of nests does the fly-catcher make?
17. What is the character of the cat-bird?
18. Why do you think the fly-catchers built their second nest in the open sun?
19. Explain how birds fight snakes.
20. Explain how and wherein the cowbird is a parasite.
21. What is the writer's feeling toward "collectors"?
22. What are some of the results of the "collector's" business?
23. What is a "closet naturalist"? What is the writer's opinion of him?
24. What is the effect of certain false tastes in millinery upon bird life?
25. Explain whether or not you think that snakes charm birds.

THE TRAGEDIES OF THE NESTS

1. What does the author mean by the "home instinct" in migratory song birds?
2. What does the author state to prove that birds like to return, after the winter, to their old haunts?

3. Why is it that few birds die a natural death?
4. How many trials at rearing young do birds make in a single season, in case of misfortune?
5. Explain why the early nests suffer most.
6. In what month do the goldfinch and cedar bird make their nests?
7. Explain why the writer's neighborhood is especially unfavorable as a breeding haunt for birds.
8. What is one of the propensities of the bluebird? Where does it build its nest?
9. Why do birds use horse-hair and strings in making their nests? What are the dangers resulting from the use of these?
10. Why does the oriole build a less deep nest when it builds near houses?
11. Where do some sparrows build their nests?
12. What is the usual effect of interference with the affairs of birds?
13. What are king-birds? What can you tell about their usual boldness in attacking other birds?
14. Upon what does the fish-crow prey?
15. Why do so many of the smaller birds seek the vicinity of buildings for nesting?
16. How do birds try to baffle their enemies?
17. How does the red-eyed vireo screen its nest? What is the vireo?
18. How does the cowbird get her young hatched and reared?
19. Explain how the cowbird costs the lives of two or three songsters.
20. Describe the blue-back's nest.
21. By what means do birds attempt to decoy people away from their nests?
22. What kind of bird is the brown-thrasher? How is its nest usually concealed?
23. How is the phoebe-bird a wise architect?
24. What are the habits of the wood thrush?
25. Why is the bobolink's nest comparatively safe?
26. How many broods do birds usually raise in a single season?

27. How do different birds express their feelings when their nests are approached by people?

28. What are the chief enemies of birds during the nesting season? Which birds suffer most from these various enemies?

AN IDYL OF THE HONEYBEE

1. Why does a honeybee seem like a product of civilization?

2. Why is the burly, dozing bumblebee like the rude, untutored savage?

3. Explain wherein the honeybee is essentially a wild creature.

4. How do bees search out new homes?

5. What does the author mean by calling the bee an *honest citizen*?

6. How does the bee show her simple-mindedness?

7. What are the chief delights of bee-hunting?

8. What are the preparations to be made for bee-hunting?

9. Describe the air with which the crow walks the ground.

10. How does the eagle mount up into the sky?

11. How is the eagle a bird of "large ideas"?

12. What are the flowers that one may find on an autumn bee-hunt? Describe each of them.

13. What does the wild-bee love to do before everything else?

14. By what method is the bee's retreat discovered?

15. Describe the manner in which the bee sets out for home when he is once laden with honey.

16. Describe the bee's first feeling when he finds the hunter's box.

17. How do bees in a hunter's box act toward each other?

18. Explain how the hunter traces the bees from the box to their retreat.

19. Describe the "taking up" of a bee-tree.

20. Wherein are bees like dogs?

21. What are the chief charms of the autumn landscape?

22. What extra work is required to find the second bee-tree?

23. How do bees act when they come home and find their home in ruins?

24. How are bees traced from one bee-tree to another?
25. How do bees find their bearings in the forest?
26. Why is it easier to find out a bee-tree from a distance than from near?
27. Why do bees like to be near a spring?
28. What are the hardships and dangers to which bees are exposed?

PASTORAL BEES

1. Of what do the bees first go in search in the spring?
Why?
2. Where do bees get their first supplies?
3. What is done with the pollen from the early flowers?
4. Why do early spring flowers yield no honey?
5. Where do bees get their first supplies of honey?
6. What is the honey-locust? What place does it hold in the honey season?
7. What flower do bees love best in early summer?
8. What is considered the best kind of honey in America?
Why?
9. What are the common plants that yield an abundance of honey?
10. What plants of sweet odor yield no honey at all?
11. What are the nature and quality of the honey gathered from the basswood or linden?
12. In what countries is the linden cultivated?
13. In what month is buckwheat in blossom? What is the character of buckwheat honey?
14. Suggest some reason why bees particularly like buckwheat.
15. When does the honey-gathering season close? What are the last flowers from which the bee gathers?
16. Explain the value of moving the hives.
17. How do bees make wax? Why are the wax-combs usually supplied bees nowadays?
18. What are drones? Why are they put to death?
19. What is the queen-bee? What is her relation to the rest of the hive? How is she made?

20. Explain in what respects a swarm of bees is an absolute democracy.
21. What are the pleasures of seeing the bees swarm?
22. Describe a departing swarm.
23. What is the natural instinct of bees at swarming time?
24. Under what conditions only do bees swarm?
25. How is a swarm guided to its new home?
26. To what kind of places do bees go when they swarm?
27. What are the causes of the swarming of bees?
28. What is the nature of the life of a swarm of bees? What accidents befall bees?
29. How has honey been valued in all ages?
30. Where is the best honey to be found? Why?
31. What is it that makes this essay interesting? Wherein is it instructive?

SHARP EYES

1. What effect would it have upon us if we had more than two eyes?
2. Tell, in your own words, what the oriole visited the horse stable for.
3. Tell the story of the comedy of the goose-feather.
4. Describe how the bluebird prepared the cicada for her young.
5. Show how the author criticises the male bird in his account of the bluebird's wooing.
6. What effect did the white cat have upon the bluebird's self-control?
7. Explain how the high-hole gets its name, and how it makes its nest.
8. What evidence of intelligence did the young high-holes show? How and why did one bird outstrip his fellows?
9. What seems to be the settled practice of the cuckoo in laying its eggs and raising its young? Describe the young of the cuckoo.
10. Give reasons for thinking that the cuckoo is becoming a parasite, or that it is growing in self-reliance.

11. What four instances of sharp use of his eyes did the young farmer give in No. 14?

12. What makes the death of the humming-bird especially tragic?

13. Why did the swallows follow the mowing-machine so closely?

14. Give some peculiarities of the incubation of hen-hawks. What special enemy has the hen-hawk? Give example.

15. What is meant by protective coloring? How does it aid the whippoorwill? the swallow?

16. Show how hunting trains the eye. Give several examples.

17. Wherein do the eyes of birds surpass those of men?

18. Illustrate the same truth in the case of the tree-frogs.

19. What does the author mean by "the habit of observation"? Can you illustrate from your own experience?

20. What is essential in good description? Cite instances of good descriptions of birds.

21. Tell the story of the water-snake and the cat-fish. Why is it included in a paper on "Sharp Eyes"?

22. Give instances of keen sight in birds.

23. Tell the story of the screech owl and how he was discovered by the bluebirds and bluejays.

308. Suggestions for Themes. — Before writing compositions on the subjects given below, review carefully the portions of the poem that give the information you need. Determine first, as nearly as possible, just what general idea you wish to work out, and do your reviewing for the purpose of finding out some few definite things that suit your purpose. Arrange those things in a natural order and proceed to write out the theme. Remember that many things which in themselves are interesting must be omitted because they are not closely connected with the central thought of your composition.

NARRATION

Topic: *A Hunt for a Bee-tree.*

In preparing to write a narrative on this subject, read carefully the details given by the author in "The Idyl of the Honey-bee." Imagine similar circumstances, but undertake to write a narrative in which you and some of your particular friends are the characters. Take into consideration the preparations, the time of the year, the weather, the particular traits of each member of your party, and narrate the various incidents of the day in an entertaining way, carrying the narrative to your return home, laden with honey. In a similar way, invent particulars for narratives on the following topics: —

1. The Story of a Phœbe-bird's Nest.
2. A Search for a Bobolink's Nest.
3. A Chase after a Swarm of Bees.

DESCRIPTION

Topic: *An Autumn Landscape.*

In preparing to write a theme on this topic, review carefully "The Pastoral Bees," particularly those portions that are descriptions of features of natural scenery. In your imagination mingle with these, things that you yourself have observed about autumn landscapes. Have some particular scene in mind. Make a careful plan, beginning with the larger features of the scene, proceeding in a natural order with the various details. Make the description as vivid as possible by means of color-words and by nouns and verbs that suggest life.

EXPOSITION

Topic: *The Enemies of Birds during Nesting Time.*

Review carefully "Birds' Enemies," taking notes about the different bird enemies. Strive to understand exactly how each of these various kinds of enemies attains his object. Make a careful outline, consisting of a main topic, with subtopics dealing with each class of enemies. Arrange these main topics in a

natural order, leaving the most important ones till last. In other words, treat them in the order of climax. Then write out the composition, taking pains to make the thought *clear* and interesting. Particular instances to illustrate the truth of what you are telling will add greatly to the interest.

In a similar manner treat the following: —

1. How Different Birds Make Their Nests.
2. The Swarming of Bees.
3. How to "Take Up" a Bee-tree.

IN THE WILDERNESS

309. Questions for Study. — These questions are intended to direct the pupil in his study of this classic, and to suggest subjects for investigation that might not otherwise occur to him. It is not necessary that the pupil be able to answer all of them. A few thoughtfully worked out answers are better than many hastily done. The questions form a basis for most valuable oral and written work, because they ask for a definite something, which the pupil should strive to express in brief, pointed answers.

A HUNTING OF THE DEER

1. What shows that the author is ironical in the opening paragraph of this story?
2. How may the life of the American deer in the wilderness be said to be stupid?
3. Explain how the deer is domestic.
4. What are some of the deer's *simple tastes*, and *regular habits*?
5. What causes the deer to be the object of the huntsman's search?

6. What difference does the author observe between the American deer and the goat of Mount Pentelicus?
7. What is there humorous in the remarks about the Attic goat?
8. What is the favorite position of the deer, as described by the author? Does the author mean that this position is a favorite of the deer or of the artist who paints the deer?
9. Explain the nature of the *runs*, or deer paths.
10. What admirable trait does the deer display when injured?
11. What has made the deer timid?
12. What sarcasm does the author use with respect to war between nations?
13. What is the writer's feeling toward hunters?
14. What change is there in the author's subject, beginning with "Hunting the deer in the Adirondacks"?
15. Explain what *still hunting* is.
16. What is the author's feeling about *still hunting* and *still hunters*? about our government's policy toward the Indians?
17. What sarcasm or irony does the author use in discussing *still hunting*?
18. On what ground does the author refuse to excuse certain sportsmen for killing deer for food?
19. Explain the method of deer slaying called *floating*.
20. Explain, in full, how "hunters — cloud their future existence" by their assertions upon return to camp.
21. Explain how the hunt with dogs is begun.
22. What is there humorous in paragraph 10?
23. What is the author's purpose in giving details of the day and the weather in opening his narrative of the hunt?
24. Describe the little fawn. What would make it appeal to one's sympathies?
25. How does the author, at this point in the story, arouse our sympathies for the deer?
26. How did the mother show her love for the fawn?
27. What feelings did the fawn show toward his mother?
28. Why did the doe hesitate to flee when she heard the baying of hounds? What is there pitiable in her plight?

29. Explain the difficulty with which the mother and the fawn moved away.

30. How do the fawn's helplessness and innocence appeal to us?

31. Why did the doe go in the direction of the hounds when she left the fawn?

32. Why did the hounds not follow up the old trail and find the fawn?

33. Describe the flight and the pursuit until the deer came to the dead-wood slash.

34. What was the deer's condition as she thought of turning westward?

35. What was the scene the doe viewed as she emerged from the dead-wood slash?

36. What is Warner's opinion of this age and its business? How true is it?

37. Outline the doe's flight until she returned to the mountains.

38. How long had the chase lasted before the doe came down to the lake?

39. What quality of a true gentleman did the man in the boat possess?

40. What feeling about the killing of defenseless animals does this simple story arouse?

HOW I KILLED A BEAR

1. What is there humorous about the introduction to this story?

2. What was the season of the year?

3. Explain briefly the other circumstances of time and place.

4. Why did the writer take a gun with him?

5. What is the writer's real feeling about his killing the robin?

6. Why does the author make light of his ability to handle a gun?

7. What is the story of Aunt Chloe and the bear?

8. How did he get so far away from the rifle?

9. Explain the nature of the place.
10. What is the story of the "romantic she-bear"?
11. What is the author's reason for introducing here this story of the she-bear?
12. Explain the circumstances under which the writer saw the bear.
13. How did the bear manage to eat berries from the bush?
14. What was the feeling with which the bear saw the man? What were the writer's feelings?
15. Why did the writer not climb a tree or run?
16. Explain how the attention of the bear was diverted.
17. Explain "the manners" of a bear.
18. What was the writer thinking about while he was waiting for the bear's approach?
19. What is there humorous about his retrospect?
20. Summarize the various things about which the writer thinks.
21. Explain whether you consider him a coward.
22. Explain how bears "sham."
23. How was the writer's story received in the valley?
24. Why were the people incredulous?
25. Explain the trait of human nature suggested by Mr. Dean's remark, "that he had seen that kind of a shot made by a cow's horn."

LOST IN THE WOODS

1. How may the Adirondacks be said to be a "Northern Wilderness"?
2. Explain the locality in which the events here recorded took place.
3. What do we learn about the author's love of nature?
4. Describe the Ausable.
5. What was the nature of the stream which the narrator descended in search of trout?
6. In what sort of places are trout to be found?
7. What is there interesting in the writer's account of his fishing experience?

8. Where is our apprehension for the author first aroused?
By what?

9. Why is the moose-bush annoying to travel through?

10. What increased the writer's anxiety as he was unable to find his way?

11. What shows that he is making light of his actual fears?

12. Explain what various things may have bewildered the wanderer with respect to directions.

13. How does the author increase our suspense in this story?

14. How does the author introduce humorous remarks into the story, even at the most critical moment?

15. What do you imagine that his real feelings were when he thought of the catamount?

16. What is meant by the phrase, "the absurdity of my position"?

17. In what spirit does the writer tell about his hunger?
Why?

18. What is the writer's real feeling toward nature, as displayed in this story?

19. Explain by what means the writer lays stress on the time that elapsed during his wanderings.

20. Explain how he finally found his way out of the woods.

21. After he had found his way, what were the writer's feelings about his former predicament?

A FIGHT WITH A TROUT

1. What is the spirit with which the author begins this narrative?

2. What evidences of irony do you find in the first paragraph?

3. Explain the effect of damming the outlets to lakes in the Saranac region.

4. How does the author interest us in the Unknown Pond?

5. Describe the inlet to the Unknown Pond.

6. What does the author mean by what he says about passing the rapids?

7. What is meant by the *boiling* of the water?

8. Why will no person who regards his reputation kill a trout with anything but a fly?
9. What is the necessary equipment for trout fishing?
10. Of what is a trout-fly made?
11. What things did the writer take into consideration when he changed his flies? Why?
12. What is the author's purpose in inserting details which he explains are false?
13. Explain the meaning of the expressions "out on a fly," "give him the butt."
14. Why could not the trout have been pulled in at once?
15. How was he finally secured?
16. By what various means does the author make the story interesting?

HOW SPRING CAME IN NEW ENGLAND

1. In what sense is New England a camp?
2. What influence has the Gulf Stream on New England climate?
3. Why is New England a good country for a poor boy?
4. Describe the period when winter begins to hesitate.
5. Explain "Man is greater than Nature. The poet is greater than man."
6. What is serious and what is satiric in the passage about the tree-toad?
7. Describe what our author calls "the breaking up of winter."
8. How do the birds and the grass show the coming of spring?
9. Trace, through the essay, what is said about blackbirds.
10. Tell what the author says about the winds of New England.
11. What is the office of the Northeast wind?
12. Why is the wind Euroclydon said to be an epic?
13. Explain fully, with reference to the weather, "When a man has come to make a jest of misfortune he is lost."
14. How has Old Prov. added a new terror to the weather?
15. Give the incident of Little Minette and the Long Sparrow.

16. Show the humor and the facetiousness of the saying: "It looks like the depths of Spring."

17. How does this essay show the truth of the statement, "Man is the most gullible of creatures"?

310. **Suggestions for Themes.** — Before writing compositions on the subjects given below, review carefully the portions of the poem that give the information you need. Determine first, as nearly as possible, just what general idea you wish to work out, and do your reviewing for the purpose of finding out some few definite things that suit your purpose. Arrange those things in a natural order and proceed to write out the theme. Remember that many things which in themselves are interesting must be omitted because they are not closely connected with the central thought of your composition.

NARRATION

Topic: *The Doe's Struggle for Life.*

In preparing to write a narrative on this topic review carefully the story, "A Hunting of the Deer," giving careful attention to chief divisions of the account. You will find certain points at which the spirit or nature or direction of the story changes. Perhaps some new element is introduced. These various points will divide the narrative into certain large portions. Make a subject or topic for each of these portions and arrange these topics in their proper order. Under each make subtopics which will suggest the chief details connected with each. Omit everything that does not pertain to a direct unfolding of the story. In writing out the story be careful to treat the various divisions with proper proportion. Make the account as interesting as possible by means of descriptive touches and exciting incidents.

• A. In a similar manner develop simple narratives based upon the other stories in the collection.

B. In a somewhat similar way develop entirely fictitious narratives, imitating the various stories of this collection in their larger elements.

DESCRIPTION

Topic: *The Final Scene on Upper Ausable Pond.*

In preparing to write this piece of description first try to get a clear conception of the immediate situation: The pond with its wildly beautiful shores covered with great trees and rough with boulders and jagged rocks, the poor exhausted doe struggling through the water in a last desperate effort, and the two men in the boat working to cut off her escape. Take into consideration the time of the year, so that you can give a proper portrayal of the natural scenery. Study other portions of the story for hints about the natural setting. Let the condition of the weather also affect the portrayal. Collect all hints that will help, and arrange them by means of an outline, so that your description will not be confused. Proceed in a natural order, giving the large elements first — the day, the lake, the shores. Then introduce the lesser details, making the struggling doe the most important. Keep her always before the reader while presenting the other things; but be careful to avoid introducing much narrative. Try rather to grasp and to describe the scene as it should appear at some particular moment.

In a similar way treat the following: —

1. The Doe and the Fawn in the Forest.
2. The Two Berry Pickers: the Man and the Bear.
3. The Scene Just Before the Death of the Bear.
4. A Picture of the Ravine ("Lost in the Woods").
5. A View of Unknown Pond.
6. A Spring Landscape in New England.

THE SKETCH BOOK

311. **Questions for Study.** — The purpose of the questions that follow is to stimulate the thought of the pupil, to suggest things to him in connection with the

Sketches that he would pass over if left unaided in his work. The questions are in general of three kinds. The first kind deals with the impressions the author aims to produce; the second, with the means he uses to produce these impressions; and the third, with those things that the author reveals of himself in his work.

RIP VAN WINKLE

1. What is the impression that Irving gives of the locality in which Rip Van Winkle lived?
2. What are Rip's good qualities?
3. Is the author serious or jocular in his portrayal of Rip?
4. Why did all the women of the neighborhood like Rip?
5. What did the children like in Rip?
6. What about Rip's character is shown by the fact that dogs never barked at him?
7. What are Rip's favorite pastimes? What traits of character are revealed by them?
8. In what respects is Rip's farm like himself?
9. What is the most prominent trait in Rip's character?
10. In what respects is Rip's disposition *well-oiled*?
11. Is Rip happy? Give reasons why he is or is not so.
12. Do you think Dame Van Winkle in any way to blame for Rip's worthlessness?
13. In what way does Wolf resemble his master?
14. How does Dame Van Winkle treat Wolf? Why does she treat him so?
15. How does Dame Van Winkle's treatment of Wolf make us feel toward her?
16. What is Dame Van Winkle's most prominent trait of character?
17. What kind of men frequented the inn bench? For what purpose did they go there?
18. Does the author lead us to think that a new experience is coming into Rip's life when he goes hunting? If so, how?

19. What is there strange in the appearance and actions of the man with the keg?
20. What does the strangeness of the man suggest about the coming experience?
21. To what time did the men in the amphitheater belong? How are we told?
22. How does the author first show the unnaturalness of this affair?
23. What is the general impression that the author wishes to give of the men in the amphitheater?
24. Explain how Rip comes first to realize the truth.
25. Why does the author have Rip sleep twenty years instead of only ten or of many more years?
26. At what point in this part of the story are our feelings stirred into sympathy for Rip? Why are they stirred?
27. What does this story show about the spirit of the times?
28. Why are the times particularly interesting?
29. In what respect is Rip's daughter like her mother? In what respects like her father?
30. How closely does young Rip resemble his father?
31. What is the nature of Rip's first treatment at the inn? Why was he treated in this manner?
32. What traits of ordinary human nature are shown in the people at the inn?
33. Why did Rip prefer friends of the younger generation?
34. In what respect is Rip like what he was twenty years before?
35. Why did Rip vary his story in telling it to different people?

CHRISTMAS

1. What does the author say about youth in the first paragraph?
2. Why does Christmas awaken our deepest emotions?
3. What do we learn of Irving's nature and tastes early in this sketch?
4. Why is Christmas a natural and proper time for family gatherings?

5. What are the chief charms of the season of the year?
6. How does the spirit of this sketch differ from preceding sketches?
7. What interesting things does Irving connect with the English Christmas?
8. What does the author think about modern refinement? about the old customs?
9. In what respect is this sketch like a reverie?
10. Why does the author refer to himself at the close?

THE STAGECOACH

1. What is there interesting in the description of the stage-coach?
2. What evidence do we find here that Irving was of a kindly nature?
3. What interest had the author in the three boys?
4. What traits of character do the boys reveal?
5. What are the chief traits of the coachman?
6. In what respects do the coachman's character and his appearance agree?
7. Mention the various scenes of English life that are given in this sketch.
8. How does a typical American village of to-day differ from the typical English village described in this sketch?
9. What feelings did the inn kitchen arouse in the traveler?
10. What are the principal things told about the kitchen?

CHRISTMAS EVE

1. How does Irving make us interested in Bracebridge Hall beforehand?
2. In what respects is the Squire old-fashioned?
3. What are the chief peculiarities of the Squire?
4. What is there interesting in the old gate?
5. Show that the little dame at the gate is thoroughly in harmony with the place.
6. What is there beautifully romantic in the walk to the hall? Why does the author introduce it?

7. What are the principal charms of the night?
8. How does Frank regard his father? In what is his feeling manly?
9. What do the dogs add to the scene? to the welcome?
10. How much do we learn about the Squire before he is introduced? By what means?
11. What does the music from the servants' quarters indicate about the spirits of the household?
12. What is the nature of the reception given to Frank? to the guest?
13. What indications are there everywhere of good cheer?
14. What do we like in the Squire? What sterling qualities does he possess?
15. What are the principal traits of Master Simon?
16. How do the others reflect the kindliness and good cheer of the Squire?

CHRISTMAS DAY

1. What difference is there between the spirit of this sketch and that of the preceding?
2. How does the author feel toward children?
3. What is there about the frolic of the children that suggests the spirit of the day?
4. What may we learn of Irving's religious nature here?
5. What are the typically English features of the breakfast?
6. What are Master Simon's chief peculiarities?
7. What eccentricities does the Squire show at this time?
8. In what respect is the parson ridiculous?
9. Why does the Squire like the parson?
10. What are the parson's objections to mistletoe?
11. What is there humorous in the service at church?
12. Is the parson a pedant? Give reasons for answer.
13. How does Irving feel toward old authors and old books?
14. How do the tenants like the Squire? Why?
15. What is the influence of the Squire over his neighbors?

THE CHRISTMAS DINNER

1. What new information do we get in this sketch about the appearance of the great hall?
2. How does the Squire connect the armor with the family history? Why?
3. What family resemblances does the author mention? Why does he mention them?
4. What quaintness is there about the table?
5. What is there quaint, peculiar, or eccentric about the servants?
6. Why does the Squire himself prepare the wassail bowl? What is this?
7. What spirit prevails at this feast?
8. What are some of the subjects of conversation?
9. What do we learn about country manners and pastimes in this sketch?
10. How do the Squire and the parson differ most widely?
11. What is the nature of the stories told by the parson?
12. How does the masque bring the old-fashioned good cheer to a climax?

THE LEGEND OF SLEEPY HOLLOW

1. How does Irving first interest us in Sleepy Hollow?
2. What are the most interesting things the author tells us about Sleepy Hollow?
3. What was the nature of the schoolmaster's position in the time referred to here?
4. What is the first impression we get of Ichabod?
5. How does the author suggest the strangeness of his character before he describes his person?
6. What are the chief features of Ichabod's appearance?
7. In what respects does the schoolhouse resemble the master?
8. Has Crane any admirable qualities? If so, what are they?

9. Is our feeling toward Ichabod's character inconsistent with our interest in him? Give reasons for answer.

10. Why would almost any strange tale about Crane seem reasonable?

11. What are Katrina's principal traits of character?

12. Show that she is almost the exact opposite of Crane.

13. What does the condition of the Van Tassel farm show about its owner?

14. What do we learn in this sketch about the character of the Dutch settlers in New York?

15. What various reasons has Ichabod for desiring Katrina?

16. What kind of fellow is Van Brunt?

17. Why does he make a strong rival of Crane?

18. What is there ridiculous in the description of Ichabod's school?

19. What is there ridiculous in Ichabod's steed?

20. What impressions of Dutch life and hospitality do we get from the description of the tea-table and the guests?

21. Compare the hospitality of Van Tassel with that of Squire Bracebridge.

22. Why was Crane's dancing the admiration of the negroes?

23. What trait of Ichabod's character is revealed by his flight?

312. Suggestions for Themes.—In writing themes in accordance with the suggestions that follow, try to reproduce the spirit and the meaning of the author, without copying him. Increase your vocabulary by studying the text for words that will express your meaning more clearly.

NARRATION

Topic: *Irving's Christmas at Bracebridge Hall.*

Review carefully the Christmas Sketches, taking notes as you read. Include all the important and interesting things that happen, and be careful to exclude explanations and descriptions.

Arrange your notes in form of a topical outline, cutting out topics if they overlap or seem to be unimportant. Make everything have a direct bearing upon the topic. Write out the composition in paragraphs of good length. Read your composition over very carefully, making any changes that you think will improve it. Then rewrite it as neatly as possible.

In a similar manner write compositions on the following: —

1. Rip Van Winkle's Hunting Trip.
2. Rip Van Winkle's Later Life.
3. An Account of Young Van Winkle's Life.
4. A Journey in an English Stagecoach.

DESCRIPTION

Topic: *Bracebridge Hall*.

Study the portions of the various sketches, trying first to get clearly in mind how the manor house with its surroundings looked. Make a brief outline that will suggest the larger things in the pictures, then study the sketches for the minor elements, those that make up the larger parts of the scene. Add these things to the first outline as subtopics, and proceed to write out the composition. Be careful to show how the house and surroundings looked.

In a similar manner write descriptive themes on the following topics: —

1. An English Landscape.
2. Rip Van Winkle's Farm.
3. The Van Tassel Farm.

EXPOSITION

Topic: *Rip Van Winkle*.

The method to be followed in developing a character sketch is much like that of the outline given above for description. Seek first the chief traits of Rip's character, three, or four at the most, and then look for the details that go to make up these traits. In addition to this, you should show how these chief traits reveal themselves in Van Winkle's actions. End your

sketch by making a brief summary that will give an impression of the chief characteristics of the man.

In a similar manner treat other characters:—

1. Dame Van Winkle.
2. Squire Bracebridge.
3. Master Simon.
4. Ichabod Crane.
5. Irving.

ARGUMENT

Proposition: *Irving preferred the old to the modern.*

In argument, our purpose is to convince others of the truth of something. In order to do this we must first explain what that something is, and then proceed to give good substantial reasons for our believing as we do. In discussing a subject of this kind it is best to divide the subject. For example, we might say:—

- I. He preferred old authors.
- II. He preferred old customs.
- III. He liked old-fashioned people.

Take up each one of these statements and show by references to the facts in the sketches that each is true. Then draw your conclusion from these facts.

In a similar manner treat the following:—

1. Dame Van Winkle's treatment of Rip was unjust.
2. The modern Christmas is less enjoyable than the old-time Christmas.
3. Ichabod Crane would have made a better husband than Brom Van Brunt.

JULIUS CÆSAR

313. Questions for Study.—The purpose of the following questions is primarily to lead the pupil to think for himself. To accomplish this purpose it is not necessary that he always arrive at a conclusion that would satisfy a mature student of Shakspeare. If the pupil is led to study character more thoughtfully, to trace with some precision the plot development, and to appreciate something of the element of foreshadowing, much has been accomplished. The questions may serve for useful exercises in short oral and written compositions. Definite, concise answers, in the form of complete sentences, should be insisted on.

INTRODUCTORY QUESTIONS

1. What were the historical events that immediately preceded the events of the play?
2. What had caused the war in which Pompey was defeated?
3. On which side were most of the nobles arrayed in this war? Why?
4. What had been the nature of Cæsar's actions on his return to Rome?
5. What is the nature of the holiday that is being celebrated?
6. How did the Romans celebrate their holidays?
7. What kind of government existed in Rome at this time?
8. What were the leading classes of people?
9. What jealousies existed between the different classes?
10. What were the ideal virtues of the Romans?
11. What of those virtues did Cæsar possess in real life?
12. What is taking place in the streets of Rome when the play begins?

ACT I, SCENE I

1. What is the feeling of the tribunes toward the people? Why do they feel thus?
2. What was the business of the tribunes?
3. What is the nature of their feelings toward Cæsar? Why do they feel thus?
4. What are the feelings of the citizens toward Cæsar?
5. How do they seek to change the sympathies of the people?
6. What are the chief characteristics of the citizens?
7. What are the humorous elements in this scene?

SCENE II

1. What are our first impressions of Cæsar?
2. Do you find indications of superstition on the part of Cæsar? If so, what?
3. Why does Cæsar disregard the warning of the soothsayer?
4. What is the author's purpose in this warning?
5. What qualities of character does Cæsar disclose in his words to the soothsayer?
6. What are our first impressions of Brutus?
7. What is the purpose of Cassius in complaining about Brutus's behavior toward him?
8. In what state of mind is Brutus at the beginning of the conversation with Cassius?
9. What is his feeling toward Cæsar?
10. What is the nature of the first appeal that Cassius makes to Brutus against Cæsar?
11. What are our first impressions of Cassius?
12. What is the attitude of Cassius toward Cæsar? toward the common people? toward Rome?
13. What traits of character does Brutus display in this scene? What weaknesses are among them?
14. What motives actuate Cassius in his hostility to Cæsar?
15. What is the purpose of Cassius in emphasizing the physical weaknesses of Cæsar? The author's purpose?

16. What are the things Cassius has against Cæsar?
17. What effect is produced upon Brutus by the shouts in the distance? upon the audience?
18. What is the nature of Brutus's conflicting feelings toward Cæsar?
19. How do the motives to which Cassius appeals in Brutus compare with his own motives?
20. What qualities of Cassius's character are suggested by his skillful appeal to Brutus?
21. Which of the motives to which Cassius appeals has most weight with Brutus?
22. What indications are there that Cassius is to succeed in winning Brutus?
23. What do the remarks of Cæsar reveal of his character?
24. What is the dominant impression we get of Casca?
25. What is his real attitude toward Cæsar? toward things in general?
26. What is the author's purpose for introducing his account of what had happened?
27. What traits of his character does Cassius display in his soliloquy at the close of the scene?
28. What contrasts in character between Brutus and himself does Cassius disclose in this speech?
29. What is Cassius's purpose in drawing Brutus into the conspiracy? How does this purpose display Cassius's character?

SCENE III

1. How much time has elapsed since the preceding scene?
2. How do we learn the time of the scene?
3. What traits of character does Cassius show here?
4. What do these strange prodigies suggest?
5. What is the effect of this awful night upon Cassius? upon Casca?
6. In what respects do these two men differ widely?
7. What use does Cassius make of the ominous signs?
8. What cleverness does Cassius show in his management of Casca?

9. Why does Casca join the conspiracy?
10. What does the scene do toward advancing the plot? toward suggesting the trend of events? toward unfolding character?

ACT II, SCENE I

1. How much time has passed since the preceding scene?
2. How does the author first tell us Brutus's state of mind?
3. Why does the question he is considering affect Brutus so deeply?
4. How has he evidently been trying to solve the problem?
5. What great error does he make in his reasoning?
6. Because of what does he determine to kill Cæsar?
7. What weaknesses of Brutus's character are taken advantage of by Cassius in his letters?
8. What traits of Cassius's character are shown in the letters?
9. What motives influence Brutus in his decision?
10. In what respects is Brutus unfit to be a leader?
11. What trait of character does Brutus reveal in speaking of his ancestors?
12. What purpose does Cassius reveal in his first words to Brutus?
13. What is Brutus's reason for objecting to the oath?
14. How much has Brutus exaggerated the "time's abuse"?
15. What evidences are there in this scene that Brutus is unpractical, that he does not know men?
16. To what extent has Casca opinions of his own?
17. What differences in the character of Brutus and Cassius appear in the discussion about Antony?
18. Why does Cassius advocate Antony's death? Why does Brutus oppose it?
19. Why does Cassius yield so readily to Brutus?
20. Why is the influence of Brutus so strong among the other conspirators?
21. What is the dramatic effect produced by the striking of the clock?

22. How does the author make the outcome of the plot seem doubtful? Why?
23. What weaknesses of Cæsar are pointed out here?
24. What is Brutus's feeling toward Lucius? What side of his character is shown in his treatment of Lucius?
25. What do Portia's words reveal to us about the character of Brutus? about her own character?
26. What does this disturbed state of Brutus portend?
27. What are the dominant traits of Portia's character?
28. How do Portia's noble qualities affect our feelings toward her husband?
29. Why is Ligarius so easily won by Brutus?
30. In how many different situations have we seen Brutus in this scene? Mention them.

SCENE II

1. What is the time of this scene?
2. What is the first impression we get of Cæsar here?
3. What to us is the meaning of Calpurnia's dream?
4. In what respects does Calpurnia reflect the character of Cæsar?
5. How does the relationship between Calpurnia and Cæsar differ from that between Portia and Brutus?
6. What in Cæsar's nature prompts him forth?
7. Why does he yield to Calpurnia?
8. Of what weaknesses of Cæsar does Decius take advantage?
9. What is our feeling toward Cæsar at the end of this scene?

SCENE III

1. What does Artemidorus regard as the motive for the conspiracy?
2. What is his opinion of Cæsar?
3. Which has the truest conception of Cæsar — Brutus, Cassius, or Artemidorus? Give reasons for your opinion.

SCENE IV

1. What is the cause of Portia's excitement?
2. How does her agitation affect our interest in what is going on at the capitol?
3. By what acts does Portia display her distress?
4. What is the effect of Artemidorus's words upon her?
5. What light does the scene throw upon Portia's action later in taking her own life?

ACT III, SCENE I

1. What is the spirit of Cæsar's first remark?
2. Why does Cæsar reserve till last that which touches himself?
3. By what means may intelligence of the conspiracy have gotten abroad?
4. What is Popilius Lena's motive in this scene? What is the effect of his actions upon our feelings for the moment?
5. Which is the calmer at the trying moment, Brutus or Cassius? Why?
6. What is the purpose of the conspirators in presenting the petition?
7. What traits does Cæsar display in refusing the petition?
8. How are our sympathies affected by Cæsar's manner?
9. What is the purpose of the conspirators in making the petition?
10. By what means does Shakspeare decrease the horror naturally caused by the deed?
11. Show how Casca's deed is in keeping with his character.
12. What spirit is shown by Cæsar's last words?
13. Why do the conspirators expect to be attacked?
14. Does Brutus appear changed after the deed is done? Reasons for opinion.
15. What indications of vainglorying are there on the part of the conspirators?
16. Why does Antony's servant address himself to Brutus rather than to Cassius?

17. What is Antony's purpose in sending his servant?
18. What qualities of Antony's character are shown in the speech of the servant?
19. What qualities of character do Brutus and Cassius respectively disclose in their ideas of Antony?
20. What is Antony's purpose in ignoring the conspirators when he first appears?
21. Where does Brutus show lack of foresight and insight in this scene?
22. Where does Cassius show his practical judgment?
23. Why does Antony think that his credit stands on slippery ground? By what means does he try to place it upon a firm footing?
24. What effect upon us have Antony's addresses to the body of Cæsar?
25. How does Antony's action affect our opinion of him?
26. Where does Antony show his skill in deceit?
27. Why does Cassius object to Antony's speaking over Cæsar?
28. Why does Brutus believe his explanation will appease the populace?
29. What is the real nature of Antony's feeling for Cæsar? How does he show it?
30. What traits of character does Antony disclose in this scene?

SCENE II

1. What seems to be the feeling of the citizens toward the conspirators at the beginning of this scene?
2. How does Brutus try to justify his cause to the people?
3. Does he appeal to their judgments or to their feelings? Reason.
4. What is the effect of his words upon the people? Why are they influenced thus?
5. What trait of character does Brutus disclose in this scene?
6. Explain the attitude of the citizens toward Antony.

7. By what means does Antony first strive to gain the goodwill of the people?
8. In what light does Antony try to reveal the conspirators? By what means?
9. By what means does he cast doubt upon the statement that Cæsar was ambitious?
10. In what way does Antony appeal to the people's pride in Cæsar?
11. For what purpose does he pause in his speech?
12. By what statements does he work upon the sentiments of the people?
13. By what suggestions does he direct the rising anger of the populace?
14. By what means does he arouse their personal interest and hold their attention?
15. What is Antony's purpose in showing "him that made the will"?
16. To what feelings does he make appeal in mentioning Cæsar's mantle and his victory over the Nervii?
17. What qualities of the conspirators are directly or indirectly pointed out?
18. What does Antony suggest as the motive of the conspirators?
19. What is the effect upon the people of the sight of Cæsar's mangled corpse?
20. At what point do we become practically sure that the cause of the conspiracy is lost?
21. What is Antony's motive? When does he betray it?
22. To what does the close of this scene lead us to look forward?

SCENE III

1. In what respects does this scene disclose the mood of the people more clearly than the preceding?
2. Why is it more significant for them to slay Cinna the poet than Cinna the conspirator?
3. What are the dominant traits of the people?

ACT IV, SCENE I

1. What is the purpose of this scene?
2. What further does it tell us of the character of Antony?
What of Octavius?
3. How does the scene affect our feelings toward Antony?
4. By what motives are Antony and Octavius actuated?
5. Which of the two seems to be more influential? Why?
6. How much knowledge of human nature does Octavius disclose?
7. In what ways does this scene help on the action of the play?

SCENE II

1. On what occasions have Cassius and Brutus previously disagreed? Who in each case was right? Who yielded each time? Why?
2. What differences in the two men render it unlikely that they could long work together in harmony?
3. What previous acts of Cassius make this misunderstanding seem very natural?
4. What knowledge of human nature does Brutus display here?
5. How has Brutus changed since the beginning of the play?
6. Has Cassius's attitude toward Brutus changed? If so, how?
7. Does Brutus still assume to be the leader? Reason for answer.

SCENE III

1. What is the real cause of Cassius's dissatisfaction? of Brutus's?
2. How does Brutus's treatment of Cassius compare with his treatment of Portia, mentioned earlier in the play?
3. In what ways does Brutus's conduct here suggest that he regards himself as the superior of Cassius?
4. What is the feeling of Brutus about the Ides of March?
5. What has caused him to feel thus?

6. With which do we sympathize more, Brutus or Cassius?
7. What weaknesses does Brutus display in this scene?
8. What do we find to admire in Cassius?
9. What inconsistencies do you find in Brutus's conduct?
10. How sincere is Cassius in his complaint that Brutus loves him not?
11. Is the author's purpose to create sympathy for Cassius here? If so, why?
12. How much of Brutus's distemper can we excuse? Why?
13. What is the purpose of introducing the subject of Portia's death at this time?
14. What is the final effect of the quarrel upon our feelings?
15. By what means is our sympathy returned to Brutus after the quarrel?
16. Upon what does Brutus base his opinion in the disagreement that follows? Why does Cassius yield to him?
17. How do the book, the music, and the gentle boy suggest Brutus's proper place in life?
18. What is the significance of the appearance of Cæsar's ghost?
19. What is the effect of the appearance of the ghost upon Brutus?
20. What elements in this act foreshadow the end?

ACT V, SCENE I

1. Whose judgment rules, that of Octavius or of Antony?
2. What is Antony's opinion of the army of the conspirators?
3. How does the dispute that follows show the moral weakness of the conspirators' cause?
4. What is the effect of Cassius's mention of his birthday? of his hesitancy about staking all upon a single battle?
5. By what signs is the end foretold?
6. Why do Brutus and Cassius discuss the question of suicide?
7. What in the parting of Brutus and Cassius foretells the end?

SCENES II AND III

1. What qualities of soldiership does Brutus display?
2. What disastrous mistakes are made?
3. Why does Cassius despair? What weakness of character is shown in Cassius's conduct?
4. How do the remarks of Pindarus about his master affect our opinion of Cassius?
5. What propriety in the manner of Cassius's death?
6. How does the death of Titinius affect our opinion of Cassius? Why?
7. Why is the spirit of Brutus stronger than that of Cassius?

SCENE IV

1. What evidence of Brutus's failing spirits?
2. What is the purpose of the deception practiced by Lucilius?
3. What is the effect of Lucilius's remarks about Brutus?

SCENE V

1. Why does Brutus throw away his philosophy at the end?
2. What has caused him to fail so utterly?
3. What is Brutus's feeling toward his cause now?
4. By what means does Brutus carry our sympathy with him to the last?
5. Whose spirit dominates the latter part of the play?
6. What is our feeling for Antony at the close?

GENERAL QUESTIONS

1. What is the nature of the conflict begun in Act I?
2. Why does the author portray the character of Cæsar in this unfair way?
3. By what means is Cæsar's character unfolded?
4. Why is it necessary for the author to justify the cause of the conspirators in the early part of the play?
5. What is the false step of Brutus, that leads to disaster and death?

6. What is false at the bottom of the conspiracy?
7. What is the spirit represented by Cæsar? by Brutus?
by Casca?
8. What purpose does Portia serve in the play? Calpurnia?
Ligarius? Lucius?
9. Outline the steps by which the cause of conspiracy declines.
10. By what means does the author foreshadow the end?
11. How is Cæsar made an important factor in the latter acts of the play?
12. Why is the play named as it is?
13. Explain whether Brutus and Cassius are of equal importance in the play.
14. What use does Shakspeare make of contrast in the play?
15. What are the elements of dramatic passion in the play?

314. Suggestions for Longer Themes. — Before writing compositions on the subjects given below, it will be necessary for the pupil to review carefully the play or certain portions of it. This review should be an investigation, for the purpose of finding out some few definite things immediately connected with the subject chosen. The results of the investigation should be arranged in accordance with some definite plan. In developing the theme, many interesting things will have to be omitted, because they do not belong to the central idea which is to be made emphatic.

NARRATION

Topic: *An Account of Casca's Experiences during the Tempest* (told by himself).

Study carefully Scene III, Act I, to get a clear idea, a strong impression, of the character of the night, and a knowledge of the things that Casca saw and the things he did. Arrange these in a natural order, supplying such imaginative material as may

be necessary. You might begin with Casca's leaving his home and include an explanation of his going out on such a night. Tell where he went through the streets of Rome, what strange sights he beheld, whom he met, and what he was led to do. Carry the narrative up to the meeting in the orchard of Brutus. Strive to make the narrative sound as much as possible like Casca.

In a similar way treat the following subjects: —

1. The Doings of the Tribunes.
2. Mark Antony's Account of what Happened on the Ides of March.
3. A Biographical Sketch of Brutus after the Ides of March.
4. An Account of the Battle of Philippi.
5. A Biographical Sketch of Cæsar by Cassius.

DESCRIPTION

Topic: *A Scene during the Tempest.*

Study Scene III, Act I, for the purpose of getting a clear conception of the general character of the tempest. Study, also, some plan of the city, so that you can understand the more important features of some particular locality, like the Forum. Let it be your purpose to describe what might have been seen by a flash of lightning at the particular place selected. Begin by explaining the situation and the general character of the night — the darkness, the roar of the tempest, the creaking of trees and buildings, and the cries of frightened animals and people. Then, following some natural order, describe just what could be seen during a flash of lightning, and draw the theme to a close by means of a general statement about the effect of the night upon men's minds. In the description you may bring together several of the things that Casca saw at different times, or you may imagine things similar to these.

In like manner, remembering that all story elements are to be avoided, write upon the following: —

1. The Scene at the Presentation of the Crown.
2. A Scene in Brutus's Orchard.

3. The Assassination Scene.
4. Antony before the Conspirators.
5. Antony and the Populace around the Body of Cæsar.
6. The Beginning of the Quarrel.

EXPOSITION

A. Topic: *Character Sketch of Casca.*

Review the play to ascertain:—

1. Whether Casca has fixed opinions on any subject.
2. Whether he is in any sense a coward.
3. Whether he has any good purposes in life.
4. How easily he is influenced.
5. What his motives are in joining the conspiracy.
6. What his associates think of him.
7. Why he has assumed his "sour fashion."

When you can explain these things, make a plan and write out the composition, beginning with a short paragraph in which you give a general idea of the character of Casca. Then take his principal traits and discuss them one by one, explaining their exact nature, and the various ways in which he shows them.

In a similar manner write sketches of other characters.

B. Topic: *Brutus and Cassius: a Contrast.*

Study the characters of the two men, to discover the respects in which they differ most widely. Take into consideration their views of life, their knowledge of men and affairs, their motives, their sense of honor, and their mistakes. Begin with the most striking difference and let that lead naturally to others, concluding with an explanation of the effect of certain traits of their characters upon their reputations.

In a similar way treat the following:—

1. Brutus and Antony.
2. Portia and Calpurnia.
3. Cassius and Casca.
4. The Cæsar of the Play and the Cæsar of History.
5. Mark Antony Before the Ides of March and After.

C. Topic: *Why the Conspirators Failed.*

Review the play, to ascertain: —

1. In what respects the conspirators were not fitted to accomplish their purpose.
2. In what respects they were not united in purpose.
3. What mistakes they made.
4. What the effects of these mistakes were upon their fortunes.

Arrange your material in a way to show the proper connection between the causes of failure suggested above, and write out the composition.

In a similar way proceed with the following: —

1. The Leadership of Brutus.
2. Mark Antony's Part in the Defeat of the Conspirators.
3. The Relations between Brutus and Cassius.
4. The Fickleness of the Populace.

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